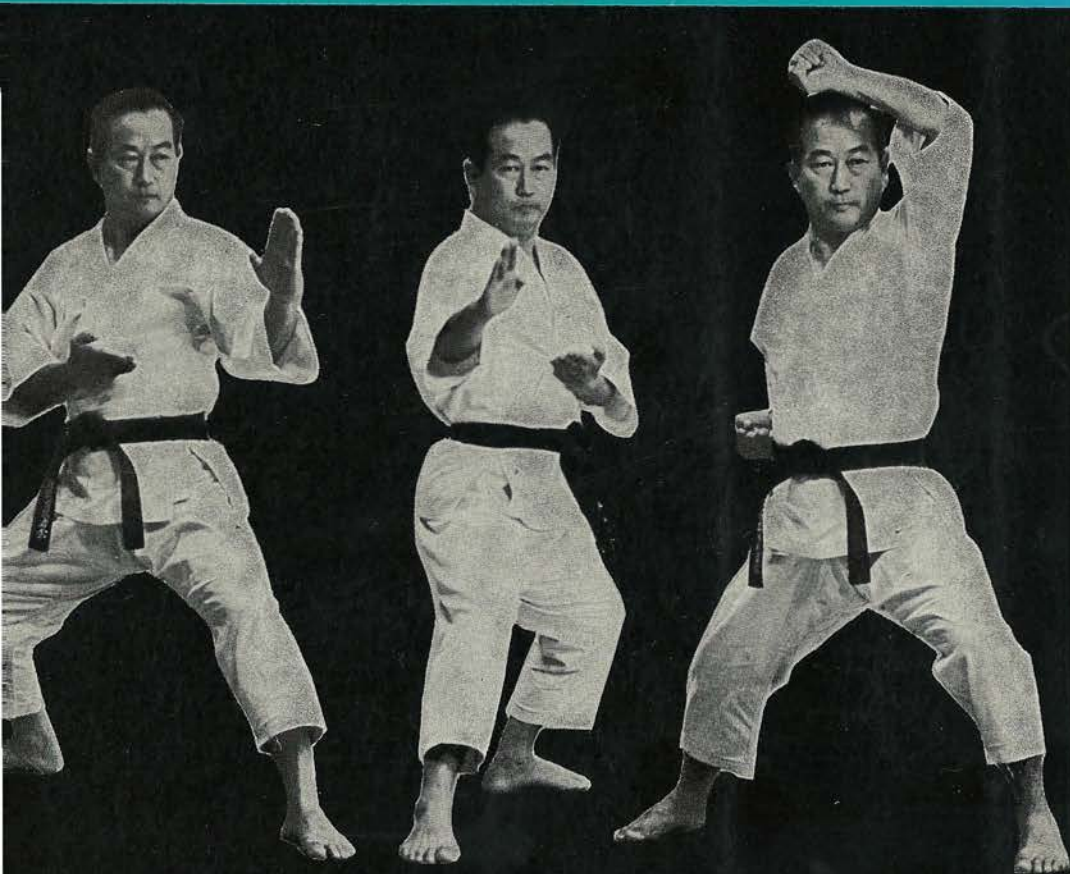


# 空手 形・平安五段

This karate kata series has been officially endorsed by the Japan Karate Association. Proficiency in individual kata in this series is a prerequisite to advancement of kyū and dan under the Association's examination system. Kata also form an integral part of competition karate. Mastery of the kata taught in this book, Heian 5, is a requirement of the Japan Karate Association's 4th kyū examination.



*"The formal exercises of Karate"*

# KARATE KATA HEIAN 5

**M. NAKAYAMA**

*Chief Instructor, Japan Karate Association*



**OFFICIAL MANUAL** of the Japan Karate Assn.



\$5.95

## KARATE KATA: HEIAN 5

Kata are the formal exercises of karate—and they are the essence of this martial art. It is through practice of these basic movements that the *karateka* ("user" of karate) learns rhythm, coordination, balance, the principles of the application of power, a multitude of techniques for self-defense, and self-discipline.

This is the only series to deal thoroughly and exclusively with kata. Sequential, stop-action photos covering each technique record all the fine points and are supplemented by detailed diagrams and foldouts showing the complete kata. Special attention is given to the more difficult movements, making these volumes valuable even to advanced students who err in performance because they are unfamiliar with standard forms.

Standard texts in karate dōjōs throughout the world, these books are written by the chief instructor of the Japan Karate Association, who is widely recognized as the world's leading authority on the art.

THE AUTHOR: Masatoshi Nakayama is assistant director of physical education at Toku-shoku University, from which he graduated in 1937. Born in 1913, he began training under the great master Gichin Funakoshi in 1931, went to Peking in 1937 to study Chinese and various styles of Chinese fighting, and has been chief instructor of the Japan Karate Association since 1955. Mr. Nakayama holds an eighth *dan* black belt and continues to travel and teach in Southeast Asia, Europe, and the United States, as well as Japan.

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**KARATE KATA**  
***HEIAN 5***

*This book is an official textbook of the Japan  
Karate Association. Mastery of kata Heian 5  
is a requirement of the JKA 4th kyū examination.*

# KARATE KATA

## HEIAN 5

*Text and Instructions by*  
**M. NAKAYAMA**

*Demonstrated by*  
**HIROKAZU KANAZAWA**

平 安 初 段  
平 安 二 段  
平 安 三 段  
平 安 四 段  
平 安 五 段  
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Kata Heian 5 .....	16
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DEDICATED  
to my teacher  
GICHIN FUNAKOSHI

## *Introduction*

Karate is not, and never was, a technique of aggression. Ever since ways and means of fighting with bare hands and feet were developed and formalized into the art of karate it has been taught and learned as a method of self-defense; and not until a *karateka* ("user of karate") is provoked does he rely on his art to repulse his opponent. The defensive basis of the art is indicated by the fact that all *kata* ("formal exercises") begin with *uke* ("blocking").

Karate is more than a fighting skill—it is a mental discipline from which students learn the value of kindness and sincerity to others. To become an expert the student must develop self-control as well as mastery of the various techniques of the art.

### *1. What are Kata?*

Kata are the formal exercises of karate. They are sequence movements which are learned by the *karateka* in order to develop rhythm and coordination of technique. As such they are an integral part of his training and they are practiced regularly, along with new techniques, strengthening exercises and sparring.

Kata consist of a logical combination of four fundamental movements: *uke* ("blocking"), *tsuki* ("punching"), *uchi* ("striking"), and *keri* ("kicking"). As he goes through these movements in the *dōjō* ("practice gym") the *karateka* assumes himself to be surrounded by a number of imaginary enemies. Each movement of his body, hands and feet has its own meaning and function. None is superfluous. They have been developed by past masters of karate through years of practice.

Today there are approximately fifty forms of kata—some date back to the time when karate was first used, or were introduced from China during the middle ages, while others were developed fairly recently. Some are simple while others are complicated,



some long and some short. But each kata has its own characteristics.

Kata can be roughly divided into two types. There are kata which aim at body-building, muscle-strengthening and hardening the bones—movements in these kata are expansive and give the impression of power and strength. And there are speed training kata, which are designed to produce lightning-fast reflexes.

Because they involve the use of the whole body kata movements are an ideal form of physical exercise. They can be learned and practiced individually or in groups by anyone—young, old, male or female. They can be done for five minutes or an hour at a time, in the *dōjō* or in the privacy of one's own home.

## 2. Mental Attitude for the Performance of Kata

(1) CEREMONIAL BOW: Karate training begins and ends with a ceremonial bow. To perform this movement a *musubi-dachi* ("informal stance") is taken with hands relaxed, lightly touching the thighs. The body is then bent forward, while the eyes remain focused straight ahead. Out of respect to his training partner the *karateka* must perform the bow with sincerity.

Courtesy and decorum are the first requirements of the *karateka*. As the famous instructor Gichin Funakoshi often told his pupils: "The spirit of karate is lost without courtesy." And the *karateka* must be courteous, not only in training but also in daily life. Furthermore he must be humble and gentle. Yet the *karateka* must never be servile—he must always perform the kata boldly and with confidence. This combination of boldness and gentleness, which might seem paradoxical to the beginner, ultimately leads to harmony.

(2) KAMAE ("posture") and ZANSHIN ("perfect finish"): After bowing at the center of the *embusen* (kata "performance line") the *karateka* stands with his feet apart, toes pointing outward, in the *hachiji-dachi* ("open-leg stance") before beginning the kata. If the *heisoku-dachi* ("closed-feet stance") is taken the toes are placed together. The *karateka* must avoid being too tense and must not be over-conscious of the movements he is about to make. He must ease the tension in his body, particularly from the joints of the shoulders and the knees, in order to be fully prepared for any slight or sudden movement. Power and concentration should be centered on the *tanden* ("area of the navel"), breathing should be relaxed and the *karateka* must instill in himself a fighting spirit.

The finish of the kata is most important; for no matter how brilliantly the exercises are executed, if the ending is not good the kata is not perfect. And even after the kata is over the *karateka* must not relax. He must return to his original posture and be prepared for further movements. The *zanshin* in Japanese martial arts has always been highly respected and the karate student should remember that it is important not only in training but also in daily life.

## 3. Performing Kata

(1) Execute kata correctly and in the right order. The number of movements in each kata is fixed and the student must perform them all, in the right order, without making any mistake.

(2) Move accurately on the *embusen* ("performance line"). The *embusen* is the line from which all the kata movements (forward, backward, right and left) are made. The karate student must complete the kata at the spot from which the first movement was made. This is impossible if the wrong steps are taken or the breadth of steps is inconsistent. Intensive training is necessary to perfect this.

(3) Understand the meanings of the various moves and express them fully. The movements of each kata have their own meanings—either offensive or defensive—which the student must understand clearly and express fully.

(4) Be aware of the target. The *karateka* must realize from where his imaginary opponent is attacking, be sure of his target and know when to strike. His attention must not stray from his target, but at the same time he must be aware of further opponents. (Illustrations of how each of the techniques in kata Heian 5 can be applied are shown throughout the book; the *karateka* must always be aware of the purpose of each move as he performs the kata.)

(5) Execute each kata clearly. Not only should the meaning of each move in the kata be clearly understood, but its characteristics should be clearly performed. Each kata should be interpreted according to its own characteristics—always boldly and powerfully, sometimes swiftly, sometimes slowly.

(6) Perform the kata rhythmically. All the moves in a kata are integrally related to each other. They should be performed rhythmically—not jerkily—from start to finish. The end of one kata is directly related to the start of the next.



(7) Remember the three basic rules of rhythm. In the martial arts, as with athletics and other sports, beauty and rhythm are interdependent. And the beauty and rhythm of kata are dependent on three factors: "application of power at the right moment," "fluency of movement," and "body flexibility."

A slow kata performed too quickly is spoiled, as is a fast kata performed too slowly. The body must be flexible, always in the right position and never overstrained.

#### 4. Kata Heian 5

Kata Heian 5 is a basic kata which a karate student learns early in his training. Practice can begin as soon as the elementary techniques which are incorporated in the kata have been learned. Mastery of the kata is a requirement of the 4th *kyū* examination.

If the kata has been properly learned, the count—which is given by the instructor, if there is one present—is the same as the number of stances in the kata. However, the instructor will give more counts for beginners since the kata must be clearly broken down into individual movements. There are pauses of about one second at certain points in the kata while other stances are held just long enough for the corresponding technique to be properly completed. Kata Heian 5 should take about 60 seconds to perform from beginning to end.

The breath is exhaled as the performer comes into position for each stance; it is inhaled as he begins the next movement. As in most kata, there are two points near the middle of the kata where the performer utters a shout (called *ki-ai*). The sound must feel as if it comes from the bottom of the stomach and is made by expelling the breath very sharply at the point of tension, thus giving the muscles extra power.

#### 5. Do's and Don'ts for Kata Training

- (1) Never rush through the movements. Bear in mind the correct timing for each movement.
- (2) Keep calm.
- (3) The benefit of daily training accumulates; so practice each day—even if only for a few minutes.
- (4) Concentrate on the kata you find most difficult.
- (5) Be conscious of the relationship between kata practice and *kumite* ("sparring").

#### 6. The Use of this Book

The sequence movements can be followed by reference to the pull-out section at the back of the book and the diagrams on pp. 12, 13. The main text shows details of the stances and techniques—with more thorough treatment of those which cause difficulties or in which mistakes are commonly made. The application, or meaning, of each technique is illustrated in each instance.

The name and number of technique comes at the end of each technique, at the position in which the *karateka* finds himself when the technique is completed.

Quotation marks are put around key words of the Japanese technique names, indicating the abbreviated versions commonly used in *dōjōs*.

The English version of names and stances are not always direct translations of the Japanese; rather they are the most frequently used English equivalents.

The stances represent the position of the body at various points in the kata and indicate shifts in the center of gravity of the performer and changes in the position of his feet. Techniques are defensive or attacking actions which make up the kata, performed by the *karateka* in relation to an imaginary opponent.

#### 7. Other Kata

Kata are the principal subjects for examinations for the advancement of *kyū* and *dan*. Kata performance is also an integral part of karate competition.

The following kata are necessary in examinations:

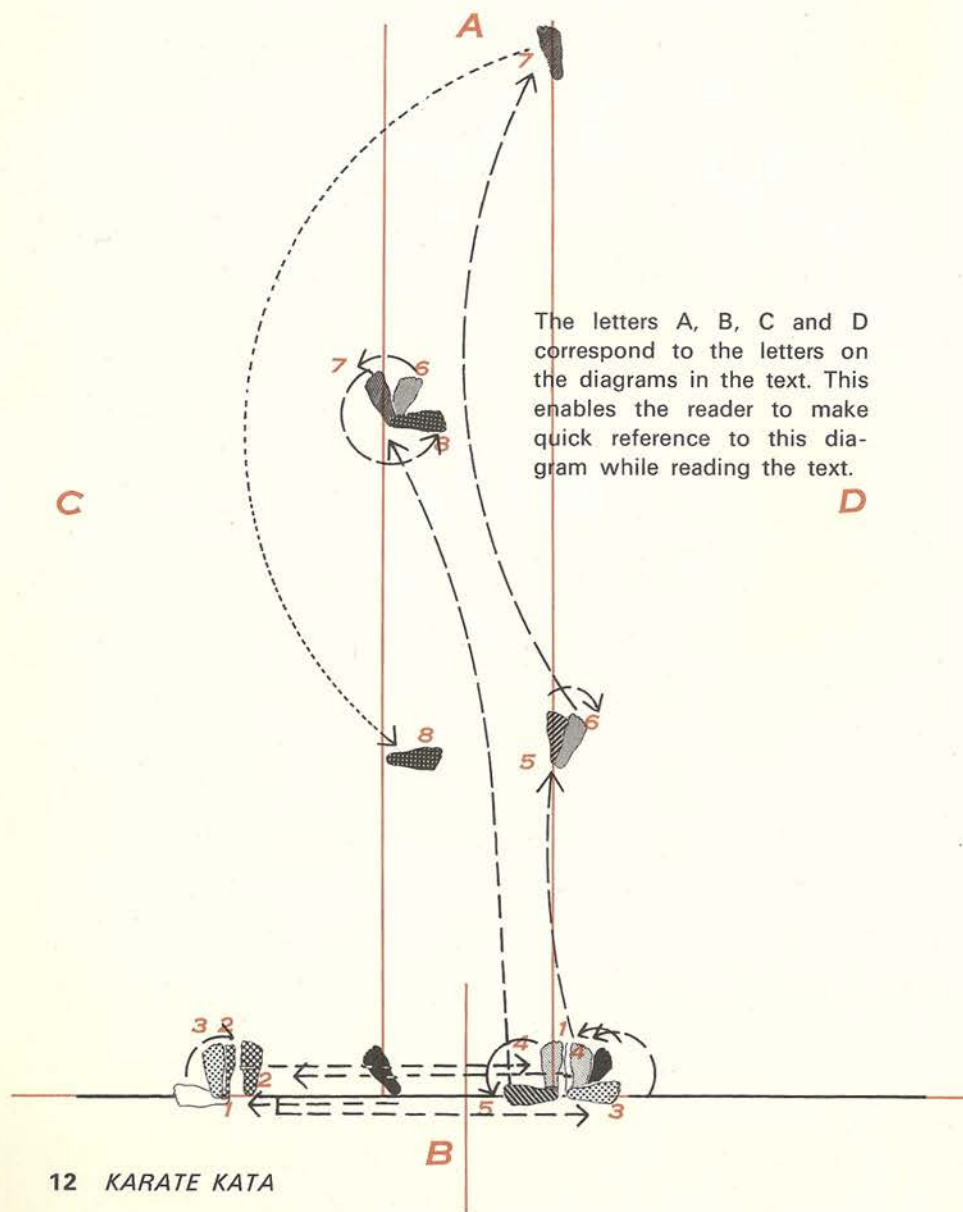
8th <i>kyū</i>	Heian 1
7th <i>kyū</i>	Heian 2
6th <i>kyū</i>	Heian 3
5th <i>kyū</i>	Heian 4
4th <i>kyū</i>	Heian 5
3rd <i>kyū</i>	Tekki 1
2nd <i>kyū</i>	Choice of kata other than Heian or Tekki
1st <i>kyū</i>	Choice other than above
1st <i>dan</i>	Choice other than above
2nd <i>dan</i> and above	Free kata

Free kata may be chosen from: Bassai, Kanku, Hangetsu, Empi, Jion, Tekki, Jitte, Gankaku, Nijūshihō, Gojūshihō, Unsu, Sōchin, Meikyō, Chintei, Wankan, and others.

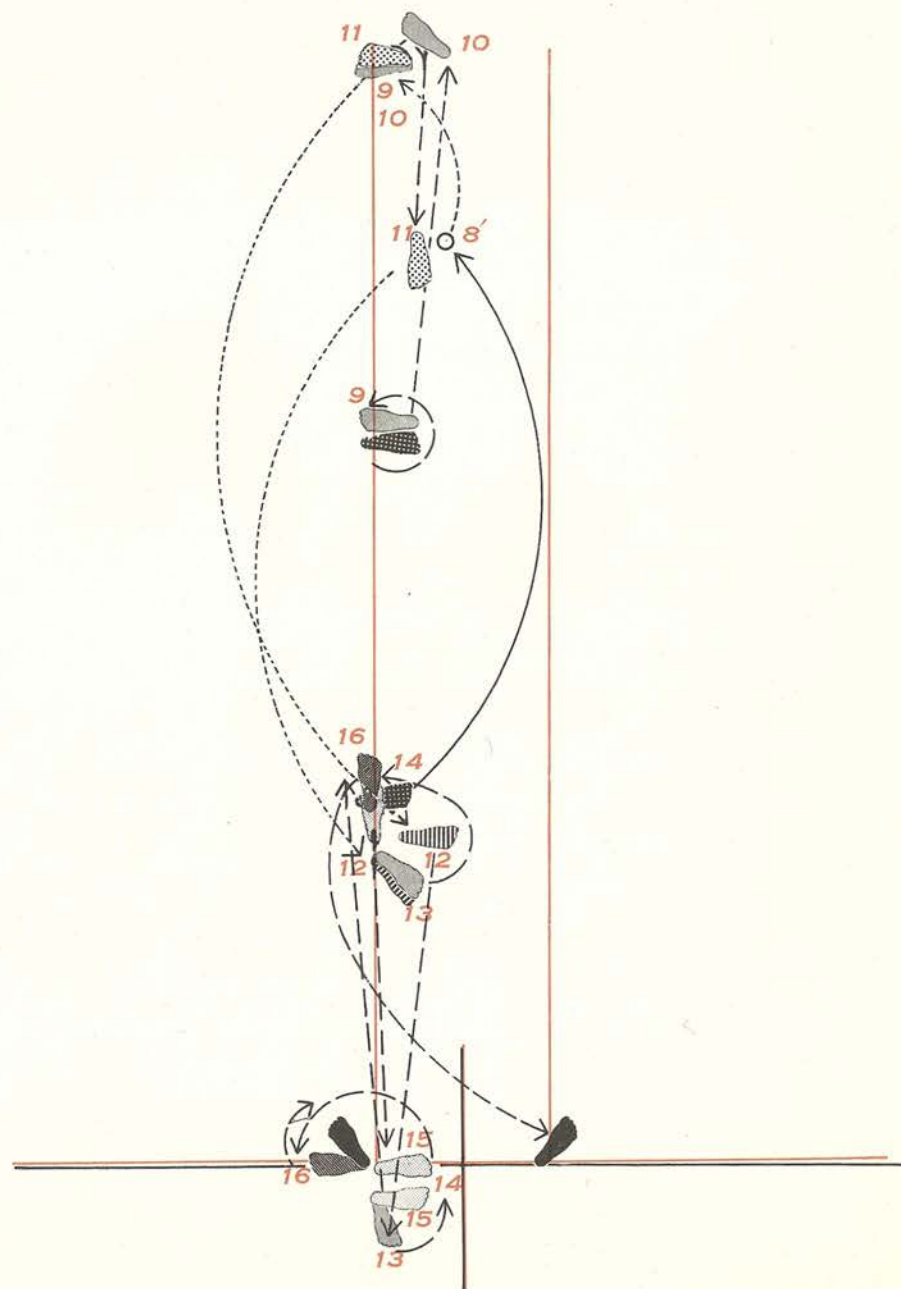


## Footwork Diagram

This diagram illustrates the position of the feet at each stage in the kata. The numerals correspond to the stance numbers in the text, and the small circles represent striking points.



Stance 8 continues from the opposite page to this page.



***NOTE***

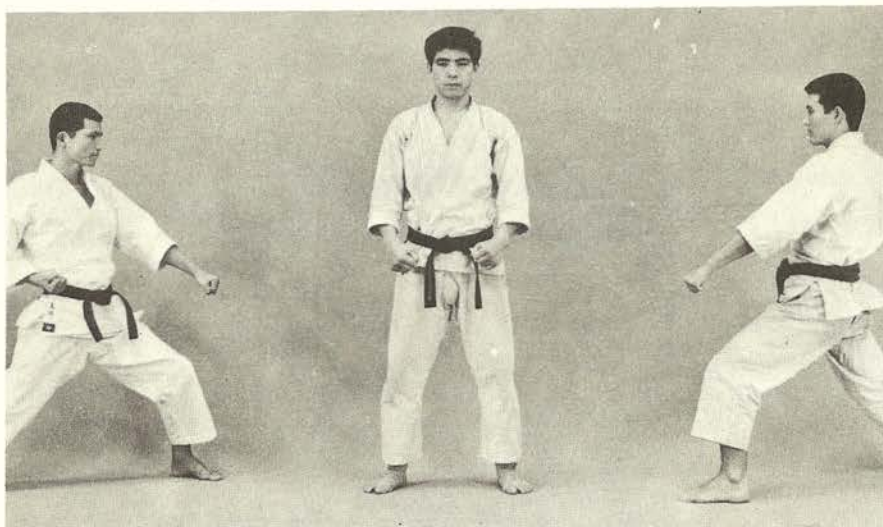
Stance numbers are in black.

Technique numbers are in orange.

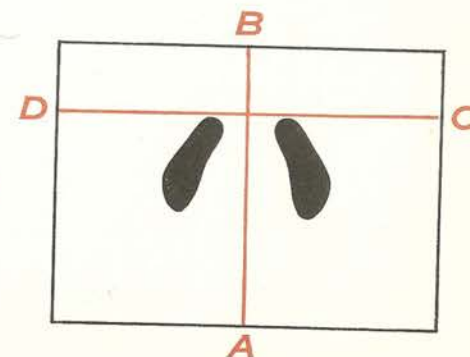
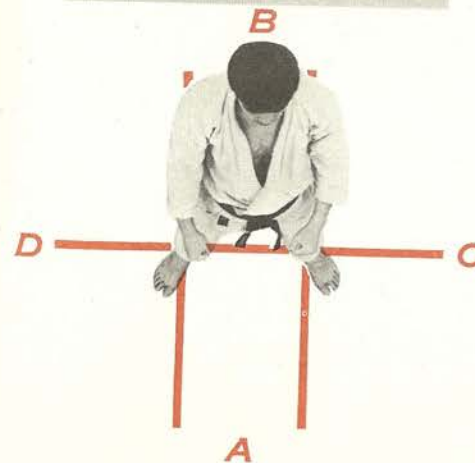
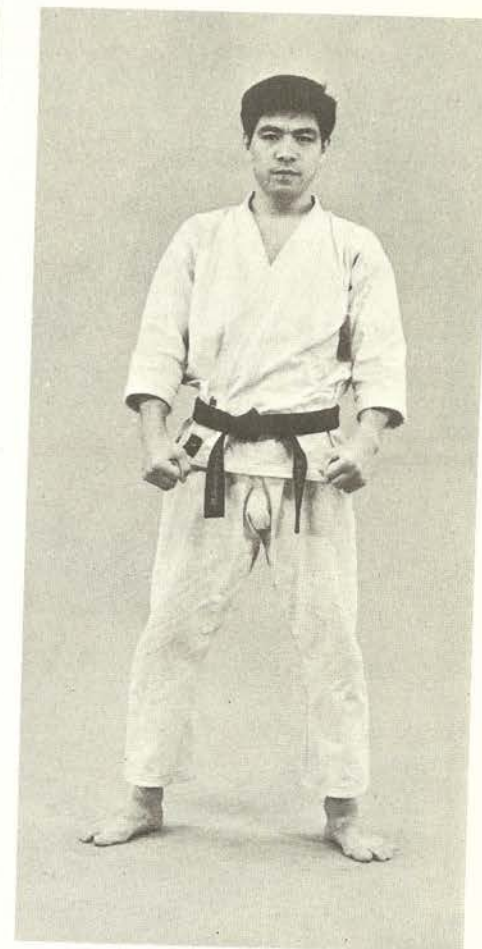
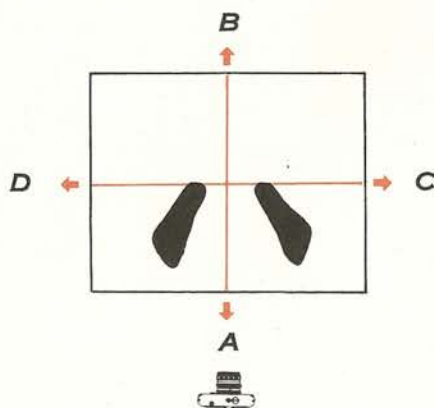
***Kata Heian 5***

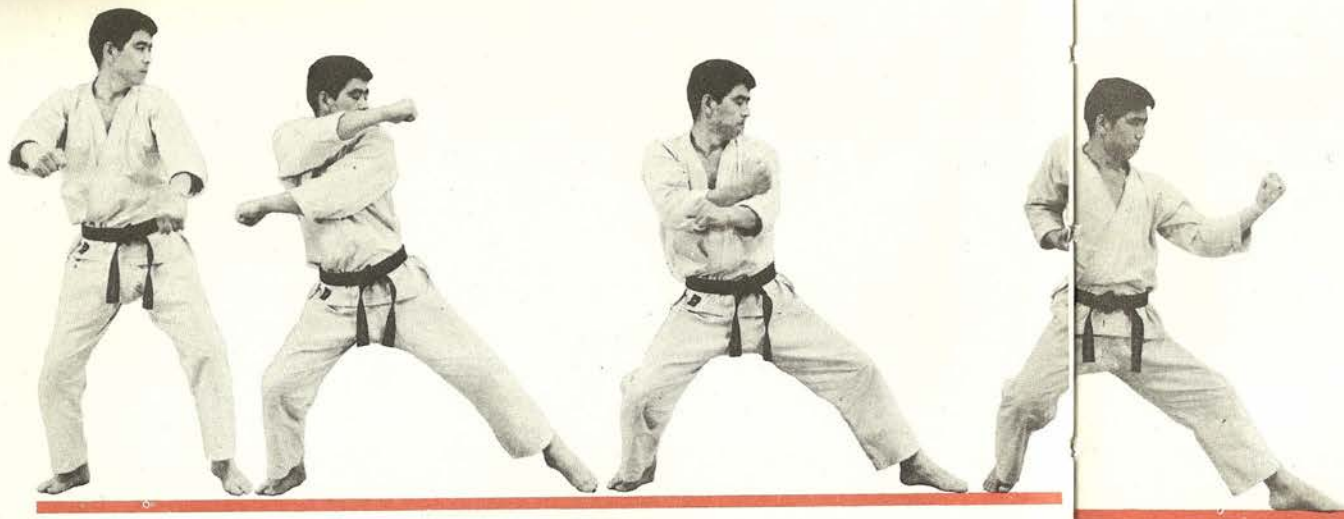


# NATURAL POSITION



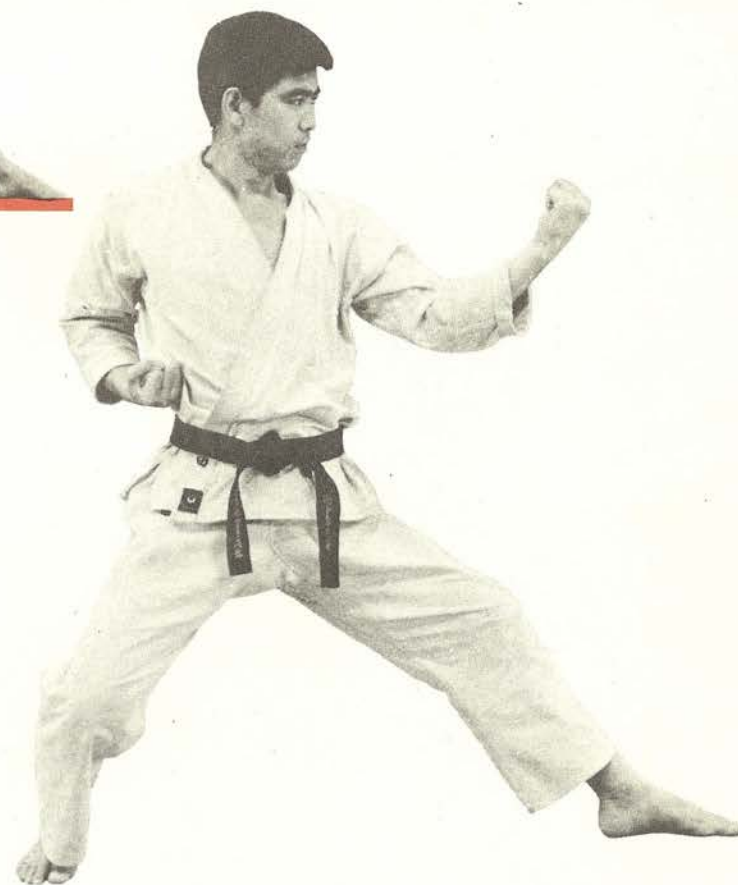
This picture is taken with the camera in position A as indicated in the diagram. Careful attention should be given to the angle from which the photographs are taken throughout the book.





**1** *Migi kōkutsu-dachi*  
Right back stance

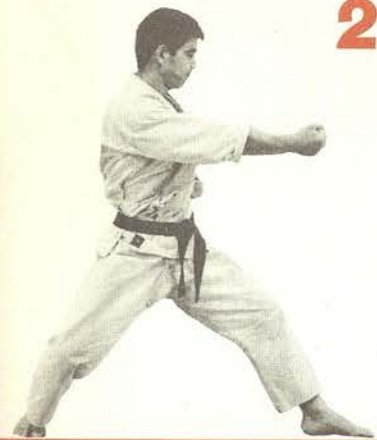
**1** *Hidari chūdan 'uchi-uke'*  
Left block from inside with top of wrist



*Top and side  
view of Stance  
1, Technique 1.*

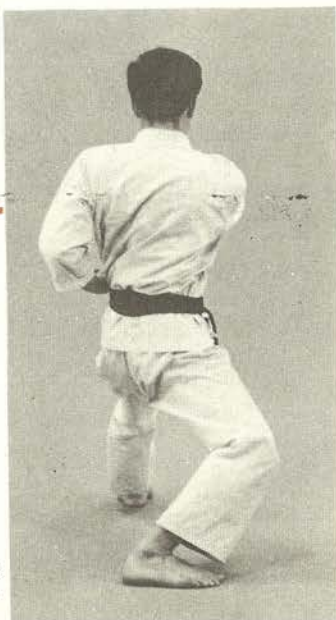
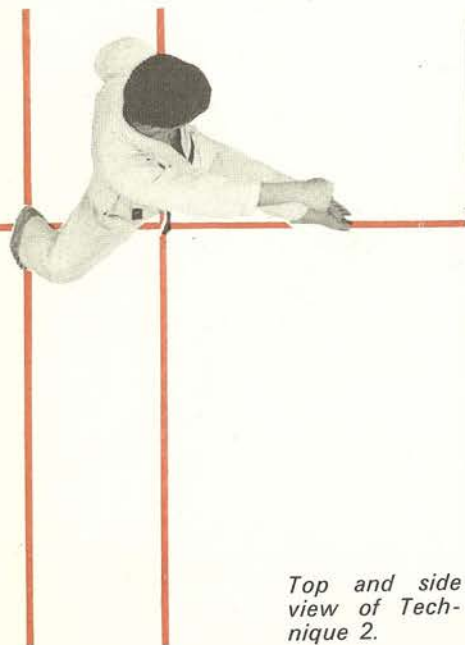




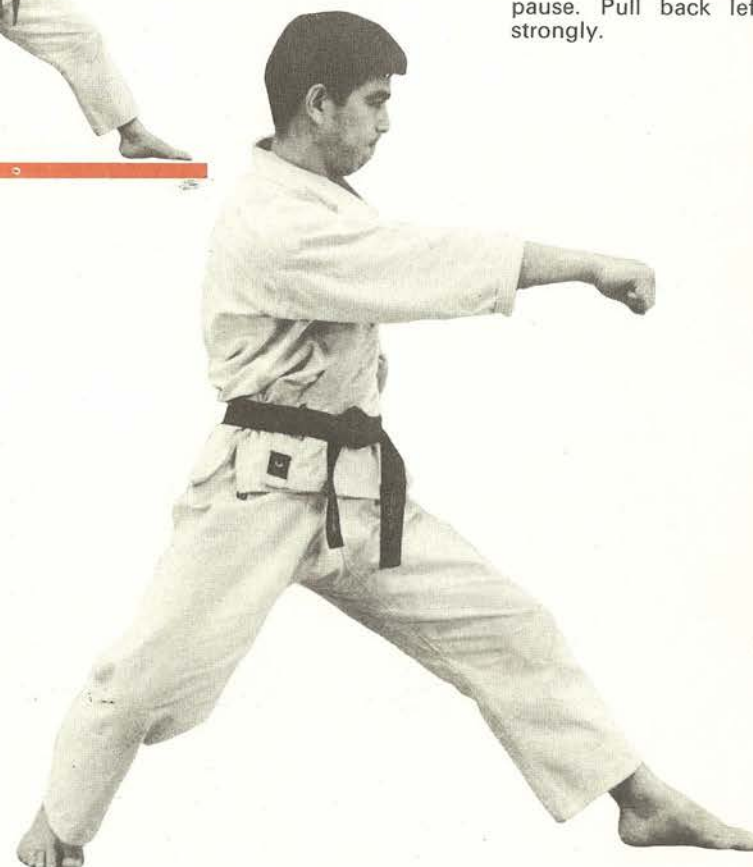


**2** *Migi chūdan 'gyaku-zuki'*  
Right reverse punch to body

Techniques 1 and 2 should be made fast and without pause. Pull back left fist strongly.



*Top and side view of Technique 2.*





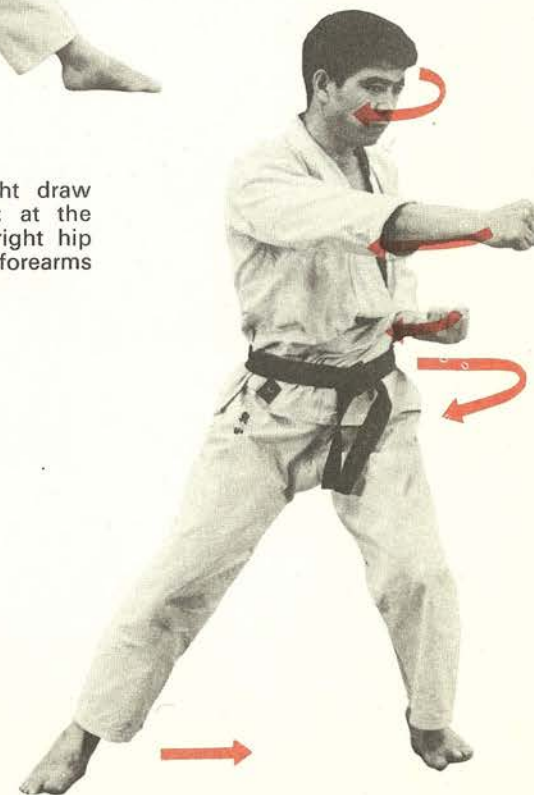
**APPLICATION:** Block with inside of left wrist and retaliate with right fist, if possible grabbing opponent's right arm and pulling in at the same time.



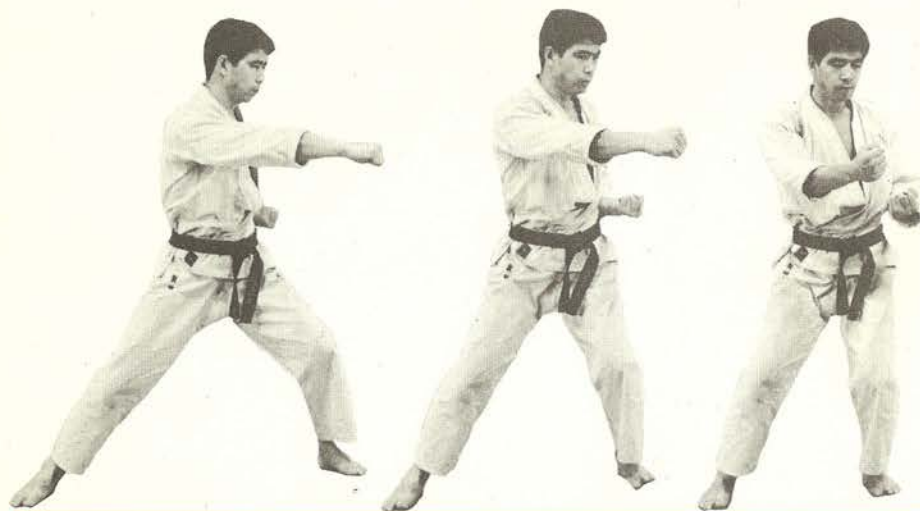
*Turning point for next movement*



While turning face to the right draw right foot in toward left foot; at the same time place right fist by right hip and left fist at right side with forearms horizontal to the ground.







Top and side  
view of Stance  
2, Technique 3.

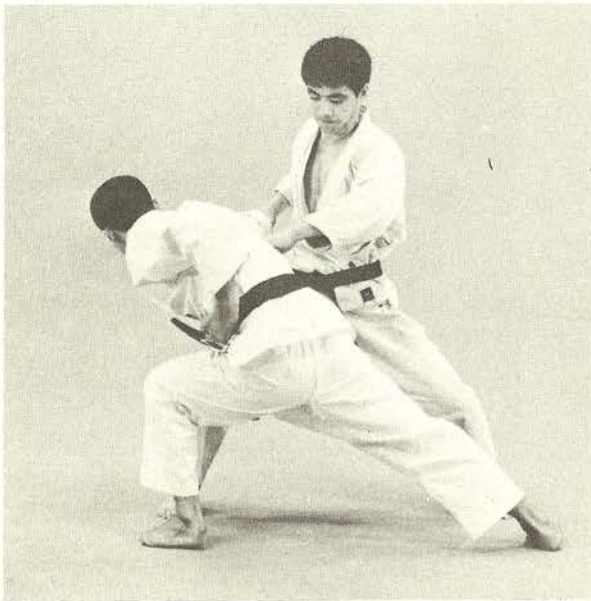
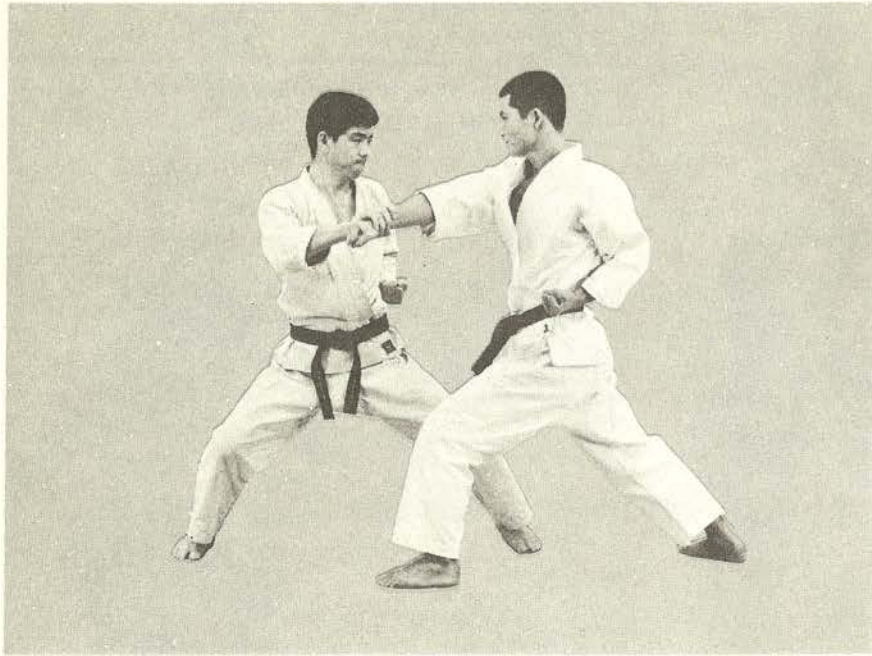
## 2 *Heisoku-dachi* Closed feet stance

### 3 *Hidari zenwan mizunagare kamae* Left forearm, right fist guard



Move face, arms and legs slowly and fix stance simultaneously. In the water-flow stance the fists are lowered slightly and the forearms are approximately horizontal.





**APPLICATION:** Technique 3 is aimed at guarding the solar plexus. After grabbing opponent's right wrist and retaliating with left fist (application of Techniques 1 and 2) Technique 3 provides protection against a possible counter blow.

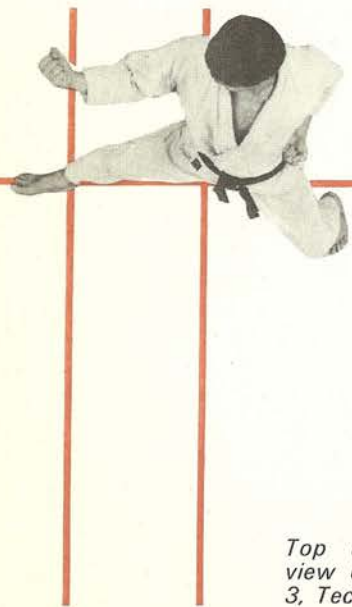


*Turning point for next movement*



Move right fist under left elbow, then bring it **round in** an arc to right side (see following page).





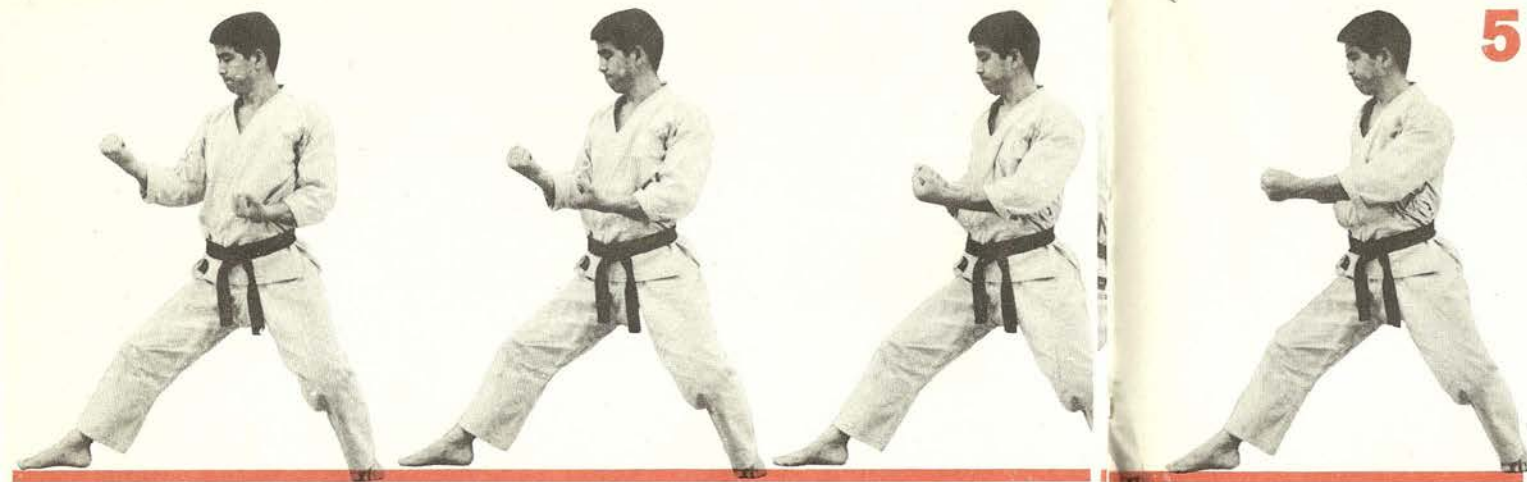
Top and side  
view of Stance  
3, Technique 4.



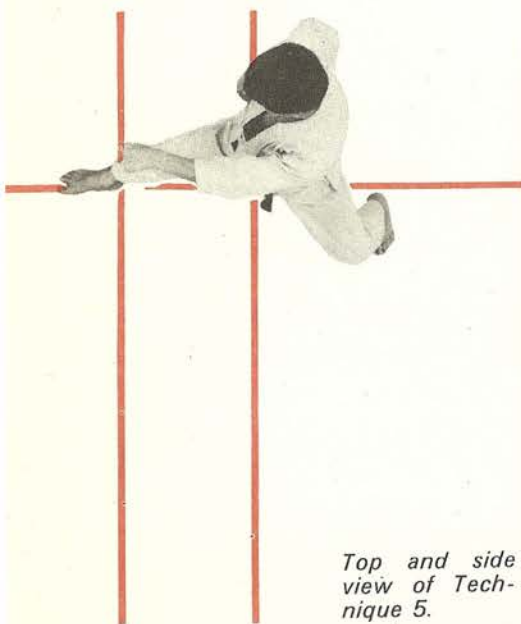
### 3 *Hidari kōkutsu-dachi* Left back stance

### 4 *Migi chūdan 'uchi-uke'* Right block from inside outward with wrist

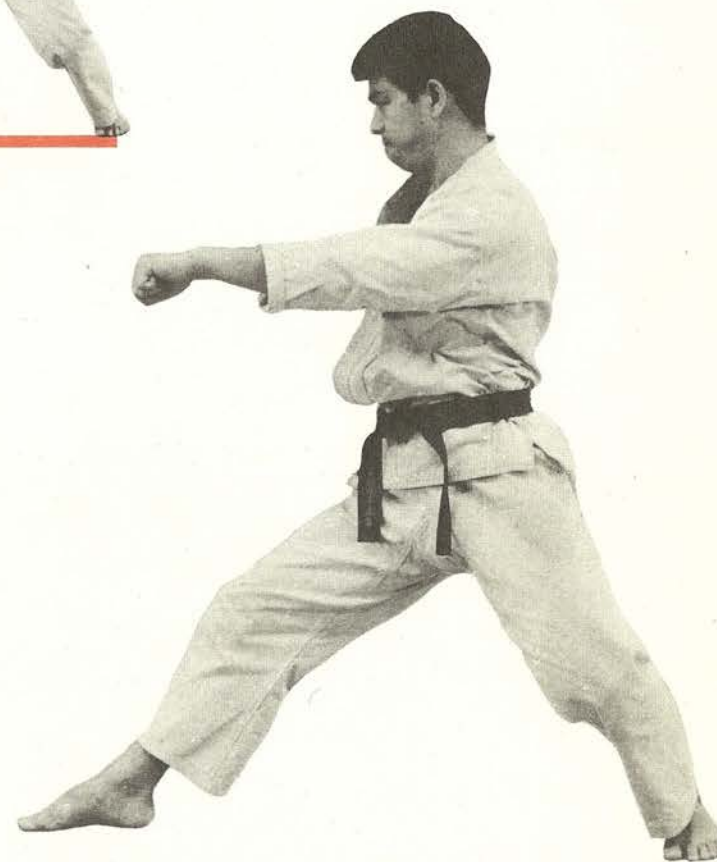




**5** *Hidari chūdan 'gyaku-zuki'*  
Left reverse punch to body



*Top and side  
view of Tech-  
nique 5.*

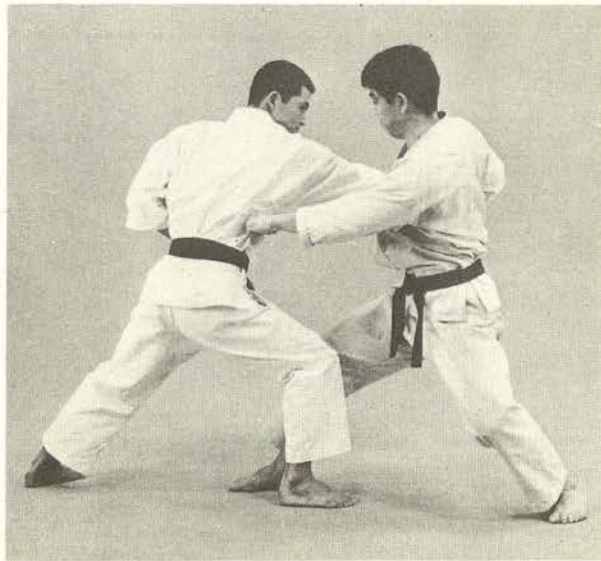


Techniques 4 and 5 are performed in quick succession.



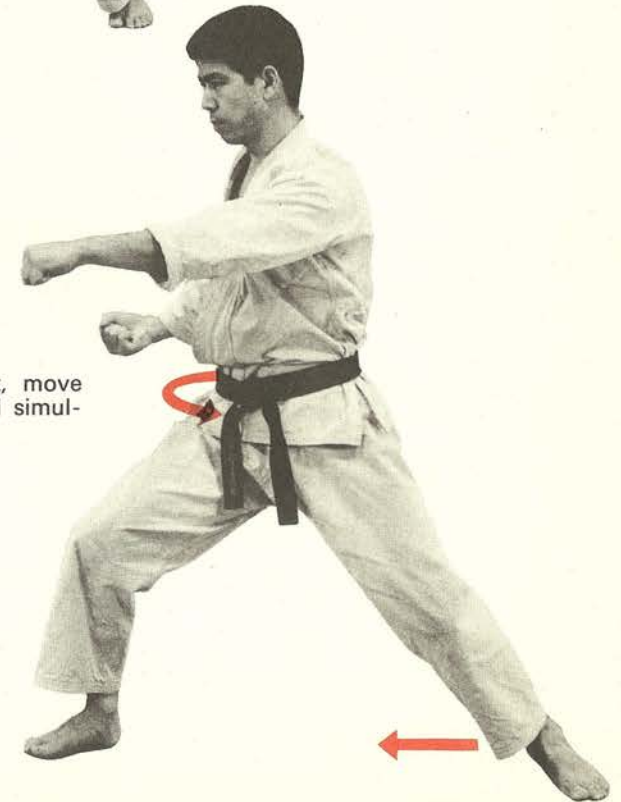


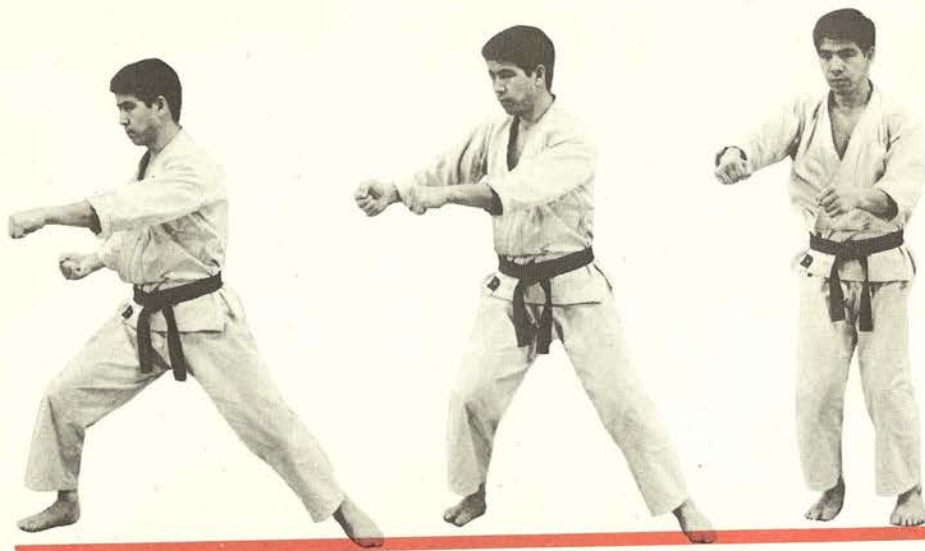
**APPLICATION:** Block opponent's right punch, grab wrist and retaliate with left punch to body.



*Turning point for next movement*

While turning face to left, move hands and feet slowly and simultaneously (see next page).





Top and side  
view of Stance  
4, Technique 6.



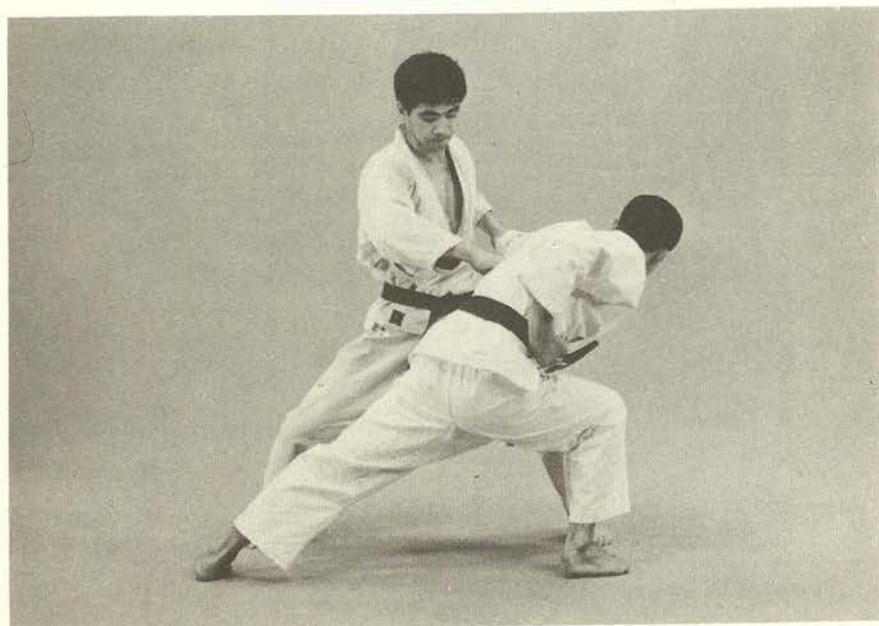
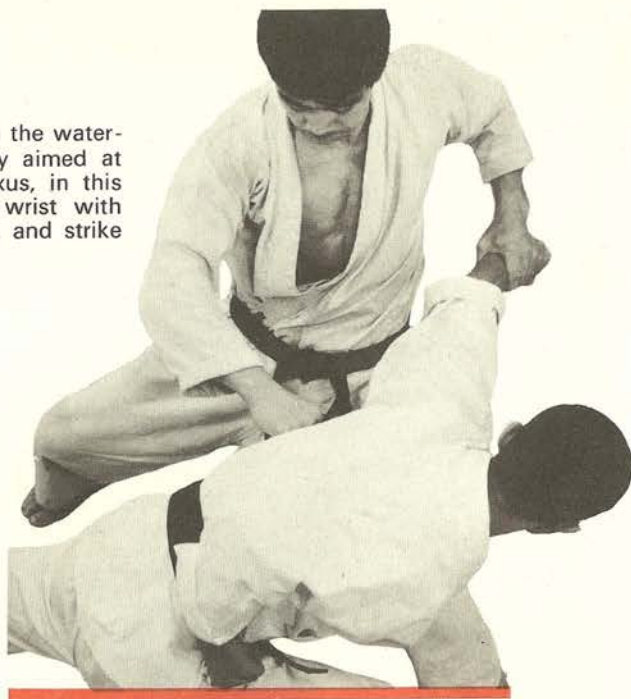
**4** *Heisoku-dachi*  
Closed feet stance

**6** *Migi zenwan mizunagare kamae*  
Right forearm, left fist guard





**APPLICATION:** Though the water-flow position is usually aimed at guarding the solar plexus, in this case grab adversary's wrist with left hand, draw him in, and strike with right fist.



*Turning point for next movement*



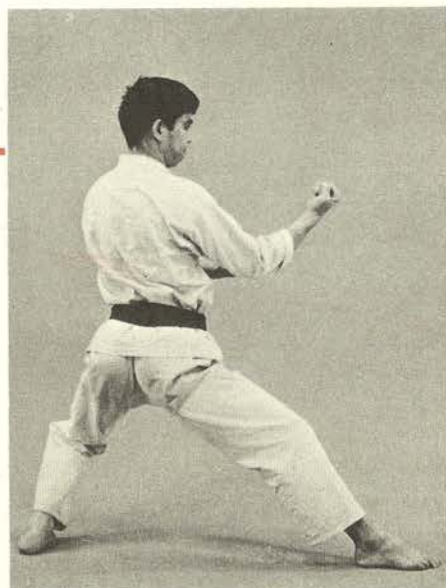
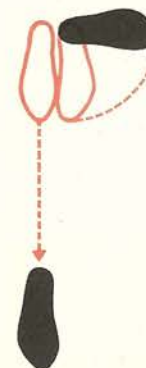
Turn hips to left with left leg as pivot while sliding right foot one pace forward; at the same time twist right forearm (see next page).





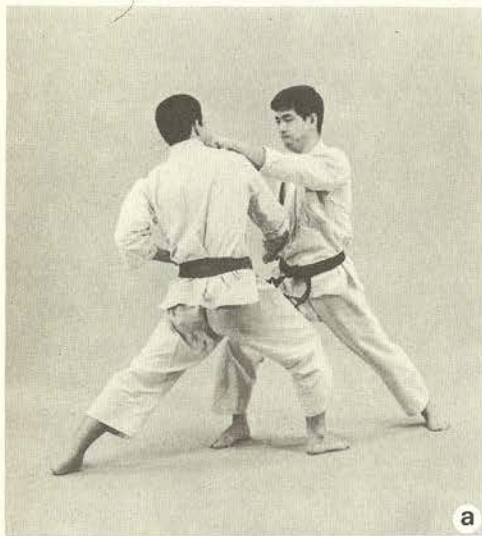
**5** *Hidari kōkutsu-dachi*  
Left back stance

**7** *Migi chūdan 'morote-uke'*  
Right augmented forearm block

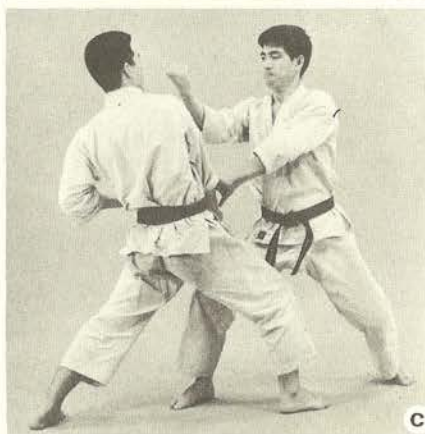


*Top and side  
view of Stance  
5, Technique 7.*





**APPLICATION:** From position of the augmented forearm block either: (a) grasp opponent's wrist with right hand and strike with left fist; (b) grasp opponent's wrist with right hand and strike with *urazuki* ("close punch"); (c) push down opponent's fist with left hand and strike with right fist.



*Turning point for next movement*



Take one step forward with left foot; at the same time cross fists (with right on top of left) and thrust them forward and downward (see next page).

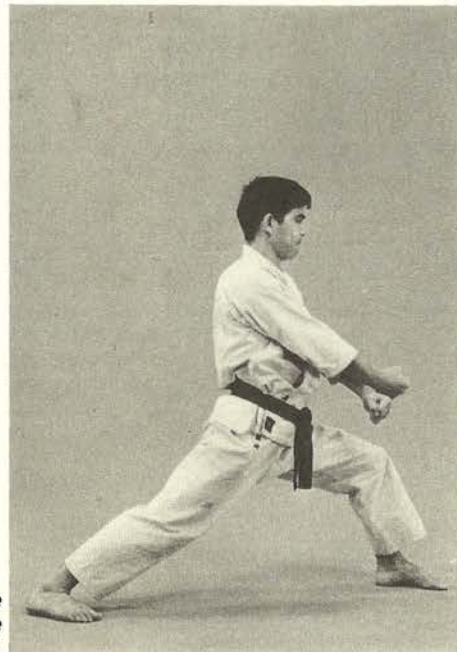
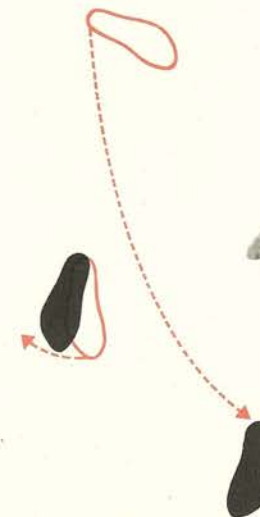


**6** *Hidari zenkutsu-dachi*  
Left forward stance

**8** *Ryōken gedan 'jūji-uke'*  
Two fist downward X-block

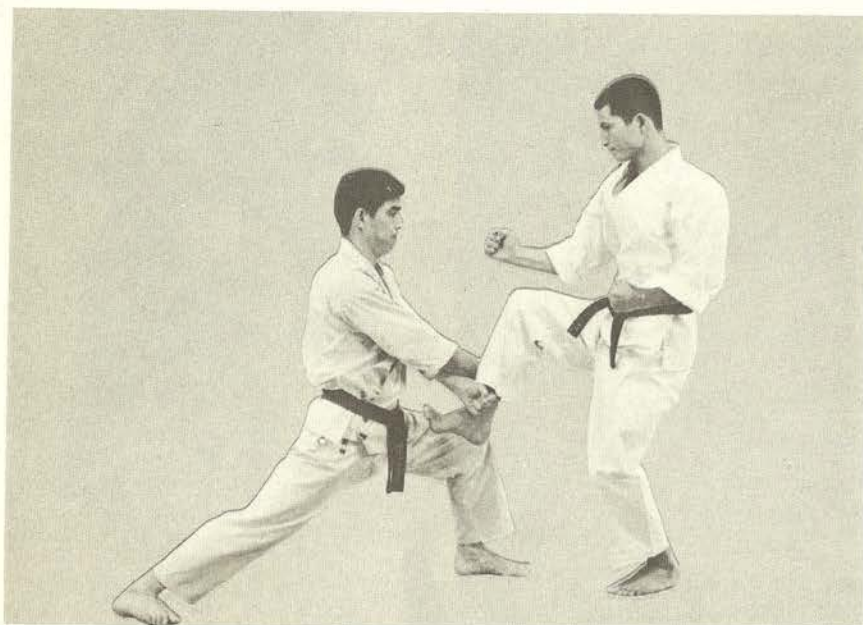


Raise body slightly and look straight ahead as stance is fixed.



Top and side  
view of Stance  
6, Technique 8.





*APPLICATION:* Block adversary's kick with both fists. Or, block with one fist and strike opponent's shin with other.

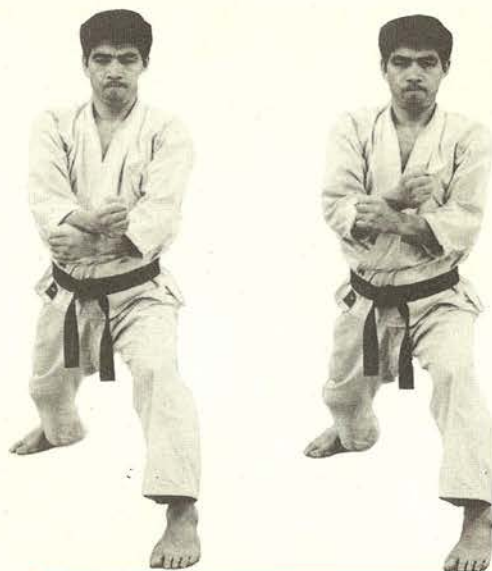
*Turning point for next movement*



Open fists and strike upward (see next page).



**9** *Ryōshō jōdan 'jūji-uke'*  
Two hand upper X-block



With wrists still crossed thrust upward as if to block opponent's blow with back of hands.



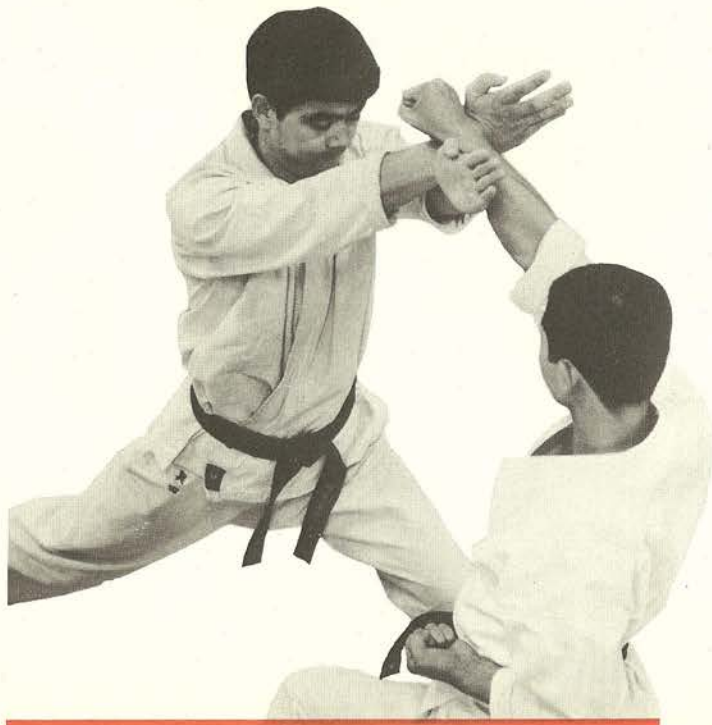
*Top and side  
view of Tech-  
nique 9.*







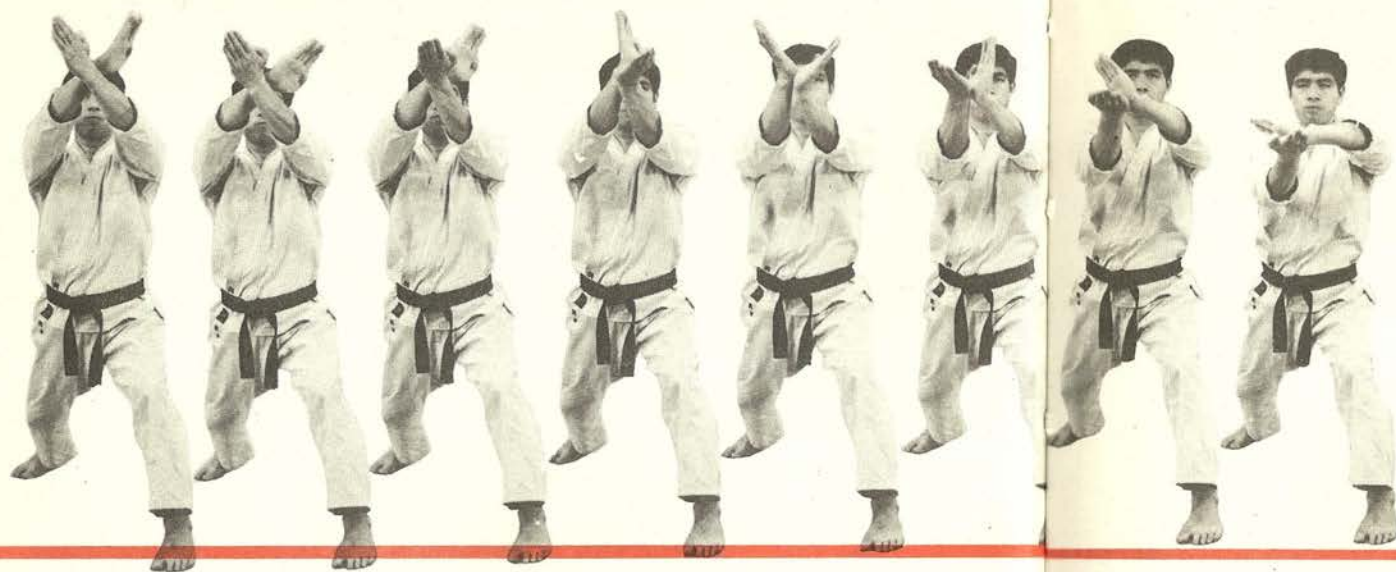
*APPLICATION:* Block opponent's blow with back of crossed hands.



*Turning point for next movement*

With wrists crossed, twist left hand so that palm faces upward and push forward to the right of the body; at the same time drop left hand in front of chest to the right.





# **10** *Ryōshō chūdan 'osae-uke'* Two hand pressing block

Keep wrists crossed.

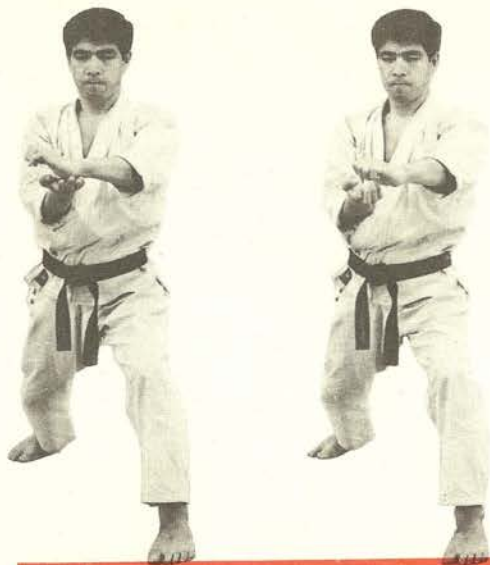


*Top and side  
view of Techn-  
nique 10.*





Clench left hand and punch forward.



# 11 *Hidari ken 'chūdan-zuki'* Left fist blow to body



Techniques 10 and 11 should be performed as one.

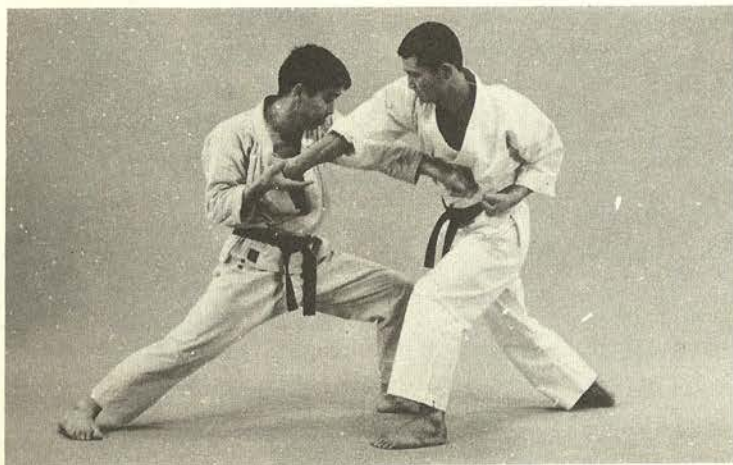


*Top and side view of Technique 11.*

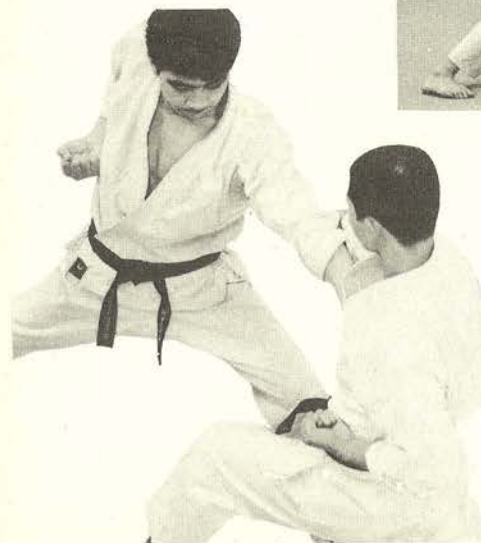




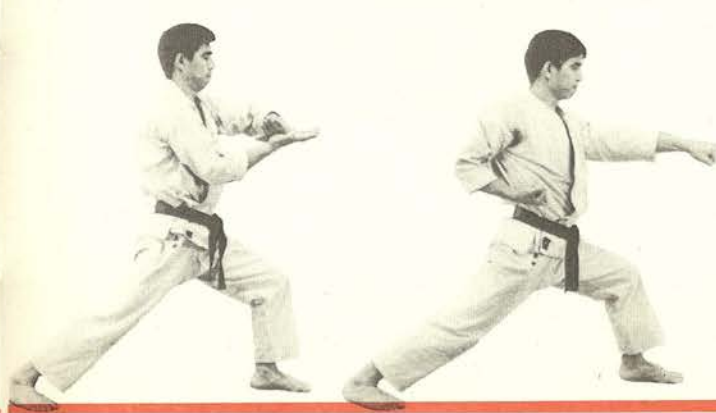
**APPLICATION:** Block adversary's blow with X-block (Technique 9); turning wrists grab his wrists with both hands and pull downward (Technique 10); punch opponent in the solar plexus (Technique 11).

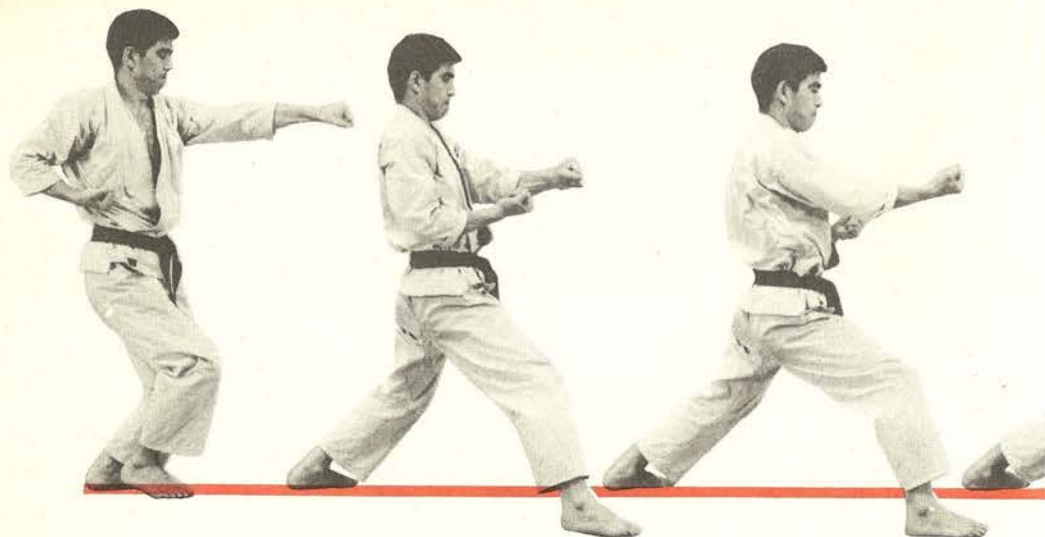


**ALTERNATIVE APPLICATION:** Following the X-block (Technique 9) block opponent's left strike by slapping down his fist with back of right hand supported by left. If opponent then strikes with right fist, block with left elbow and strike opponent's right side with left fist.









Slide right foot one step forward.



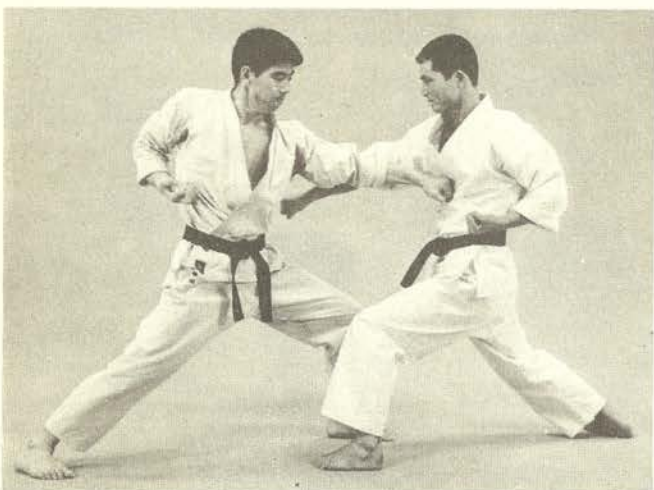
Top and side  
view of Stance  
7, Technique 12.



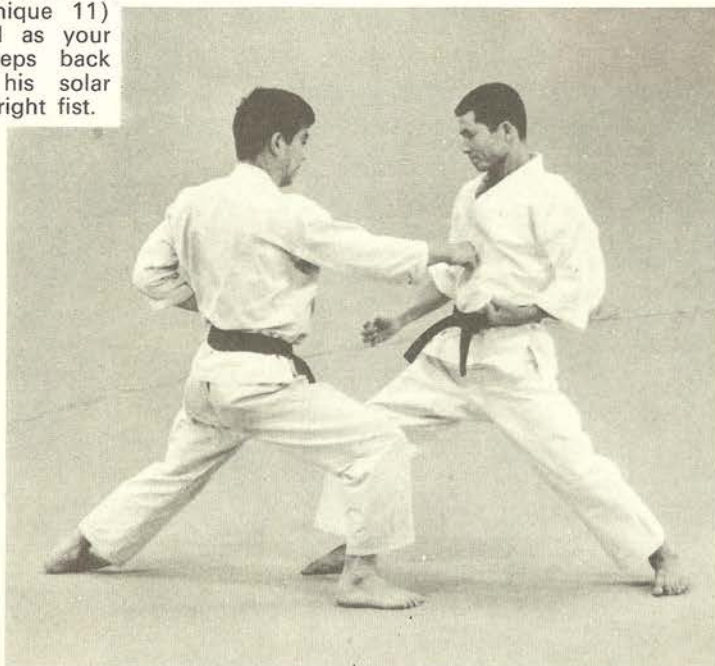
- 7** *Migi zenkutsu-dachi*  
Right forward stance
- 
- 12** *Migi chūdan 'oi-zuki'*  
Right lunge punch to body







**APPLICATION:** Following left punch to body (Technique 11) step forward as your adversary steps back and strike his solar plexus with right fist.



*Turning point for next movement*

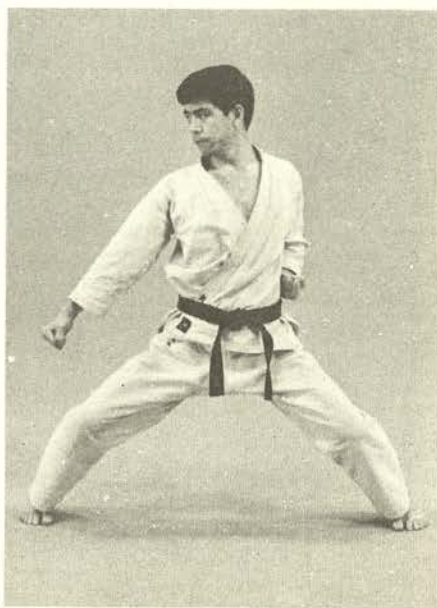


Turn to left with left leg as pivot, and take a large step forward in the direction of B (see next page).





Top and side  
view of Stance  
8, Technique 13.



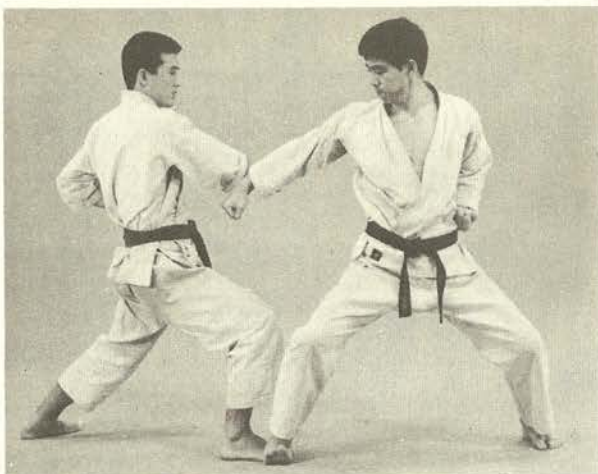
## 8 *Kiba-dachi* Straddle stance

### 13 *Migi ken migi sokumen 'gedan barai'* Right fist right side downward sweep





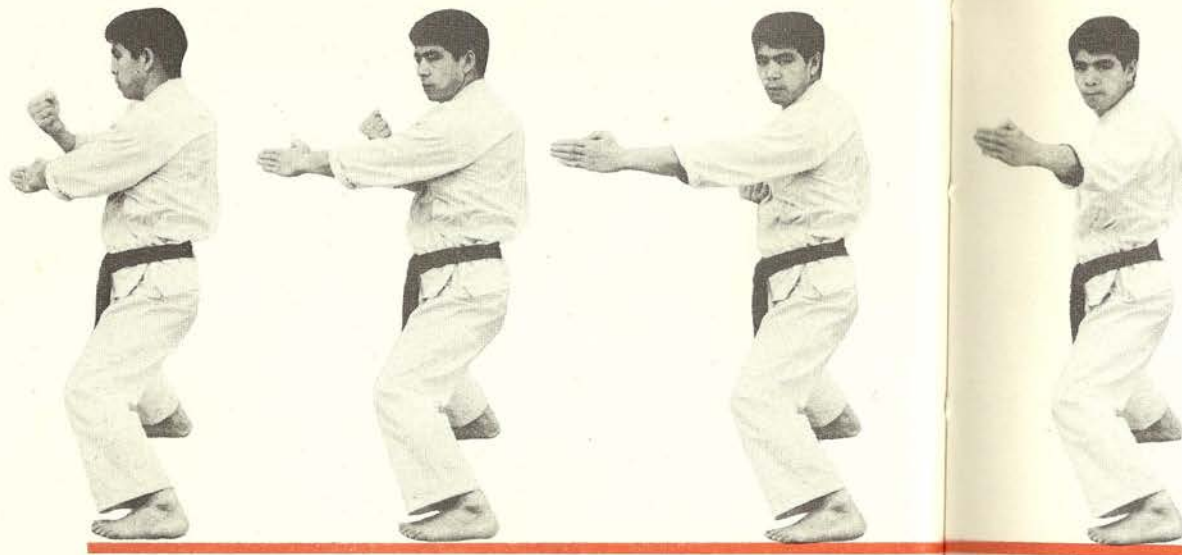
**APPLICATION:** Block adversary's downward blow with right wrist, and kick his knee or foot with edge of right foot.



*Turning point for next movement*



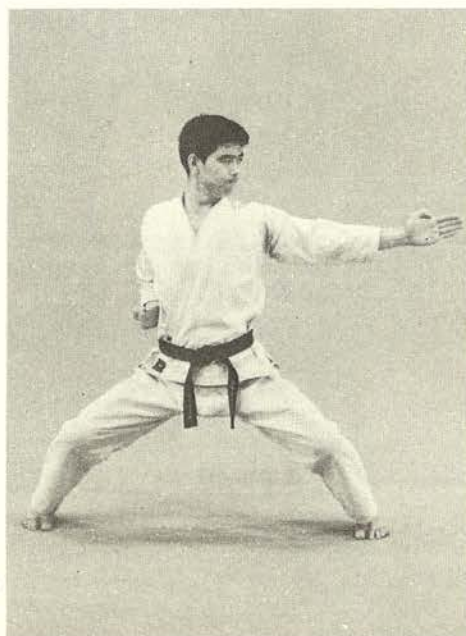
While turning face to left, bring left hand from under right elbow in an arc and thrust it forward (see next page).



# **14** *Hidari shō hidari chūdan 'kake-uke'* Left hand left side hooking block



*Top and side view of Technique 14.*



Hands should be in a position similar to that of drawing a bow.





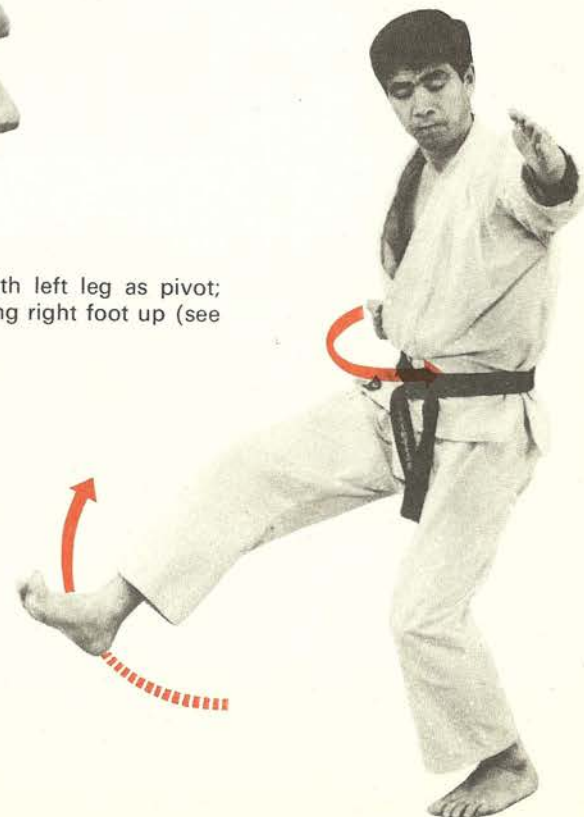


**APPLICATION:** Block adversary's punch with left wrist (top), or, with left hand (above). Then sweep aside adversary's punch with left hand and strike to stomach or solar plexus (right).



*Turning point for next movement*

Turn hips to left with left leg as pivot; at the same time bring right foot up (see next page).



Bring sole of right foot to the palm of left hand, and immediately bring down kicking leg to right side of body in direction of A.



Top and side view of Technique 15.



# 15 Migi 'mikazuki-geri' Right crescent kick





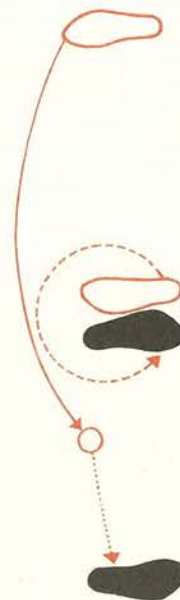


Top and side view  
of Stance 9, Tech-  
nique 16.



**9** *Kiba-dachi*  
Straddle stance

**16** *Migi 'enpi-uchi'*  
Right elbow strike



Bring right elbow to left palm, which remains about 12 in. in front  
of chest.



**APPLICATION:** Grab opponent's wrist with left hand and draw him in; at the same time turn right foot in an arc and kick adversary's chest (above); then strike him strongly with right elbow (below). Alternatively (left) block adversary's punch with sole of right foot and hit him with right elbow (below).



*Turning point for next movement*

Bend right leg and draw left foot toward right foot.







Top and side view  
of Stance 10, Tech-  
nique 17.

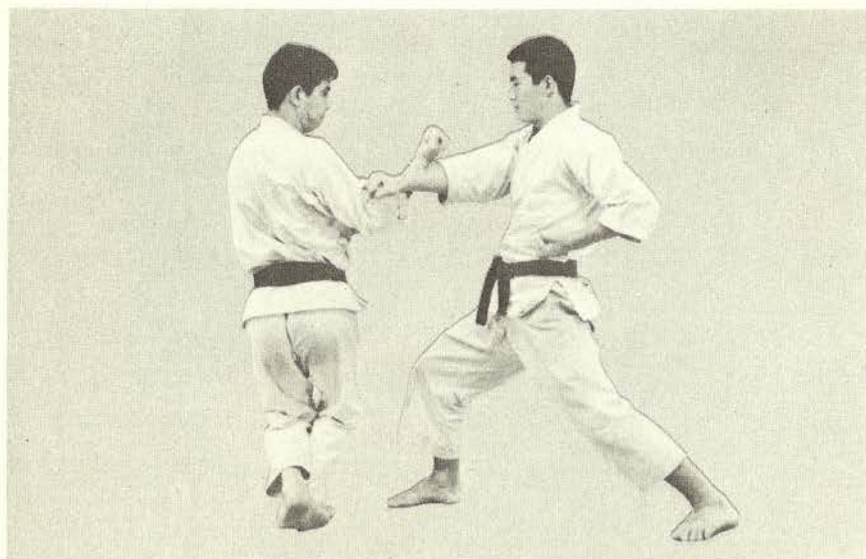


**10** *Migi ashi-dachi*  
Right foot stance

**17** *Migi chūdan 'morote-uke'*  
Right augmented forearm block



**APPLICATION:** Block opponent's right lunge punch with outside of right forearm.



*Turning point for next movement*



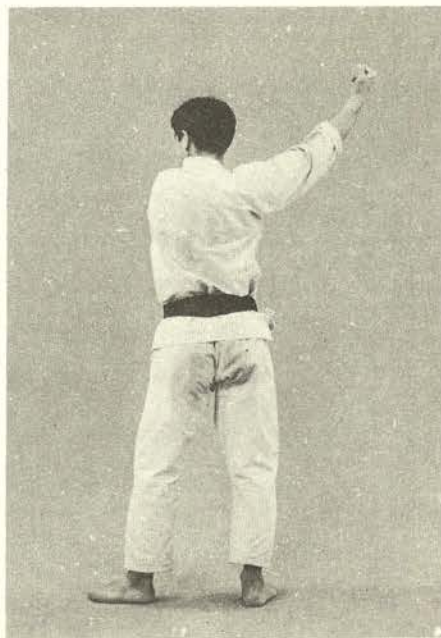
With weight on right foot straighten knee while turning face to left; at the same time straighten left leg and move in the direction of B; simultaneously raise right fist diagonally behind head (see next page).







Top and side view  
of Stance 11, Tech-  
nique 18.



# 11 *Re no ji-dachi* L-stance

## 18 *Migi morote ushiro 'age-zuki'* Right double-fist upward blow

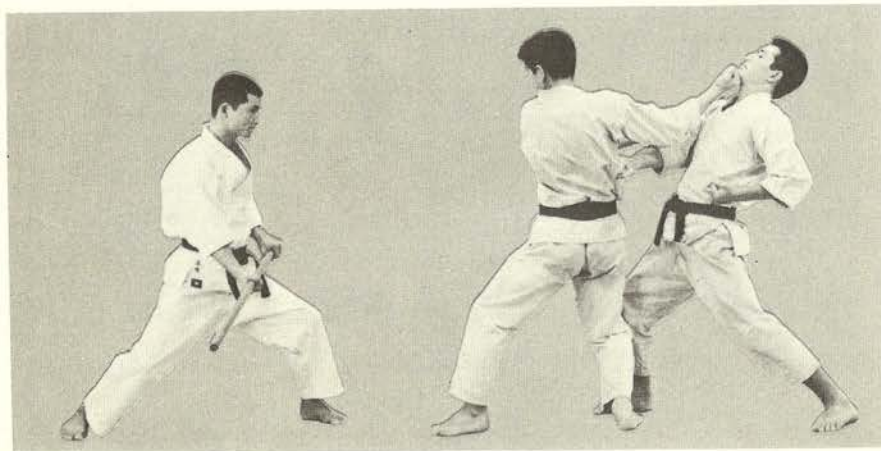


The body is bent in Technique 17  
and straightened in Technique 18.





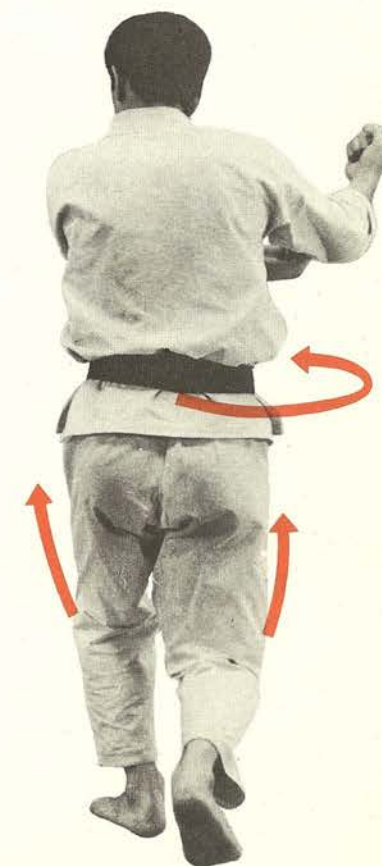
After forearm block (Technique 17), straighten body and deliver up-percut to opponent's chin. At the same time turn round in preparation for attack of another adversary.



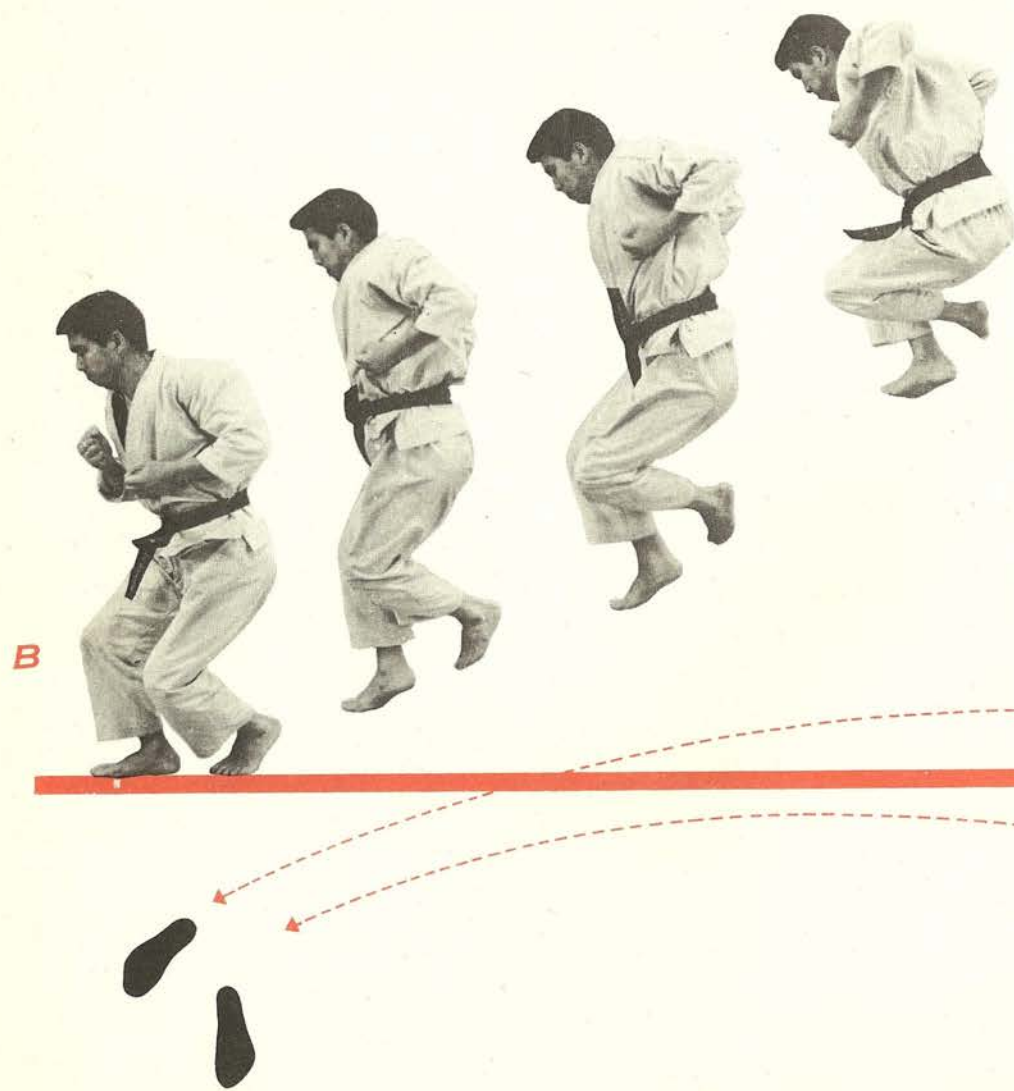
*Turning point for next movement*



Jump in the direction of B while pulling the knees up high under the body.







**B**

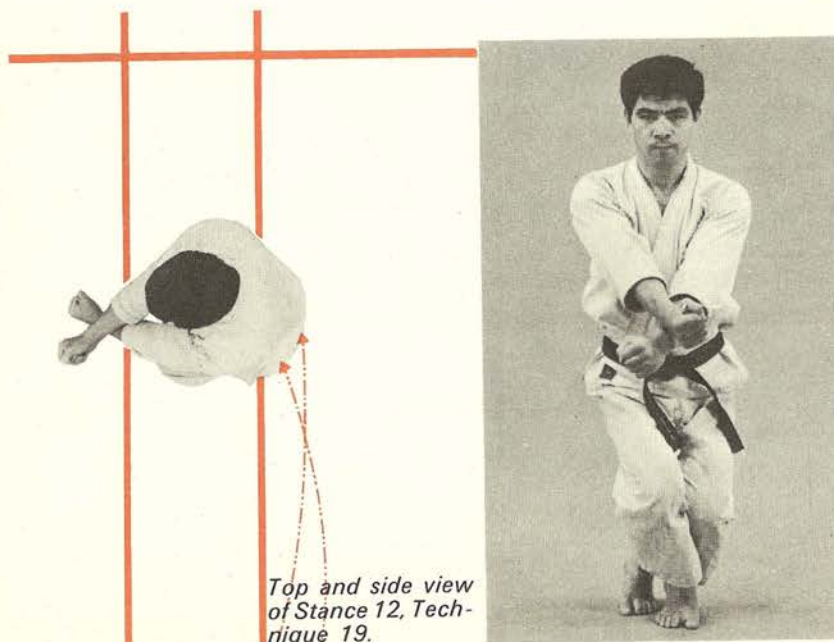


**A**



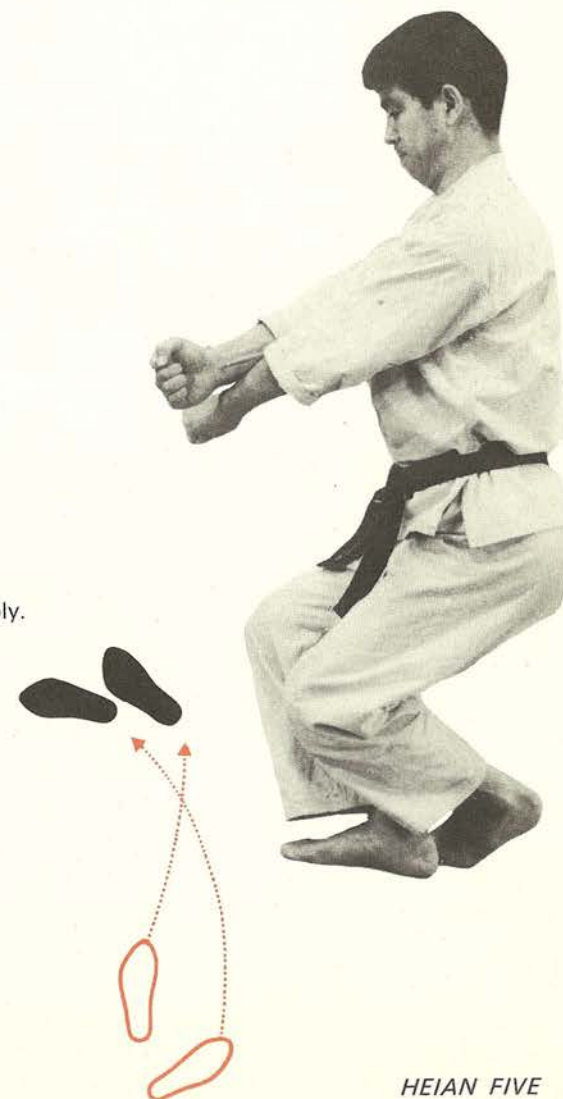
**12** *Migi ashi-dachi*  
Right foot stance

**19** *Ryōken gedan 'jūji-uke'*  
Two fist lower X-block

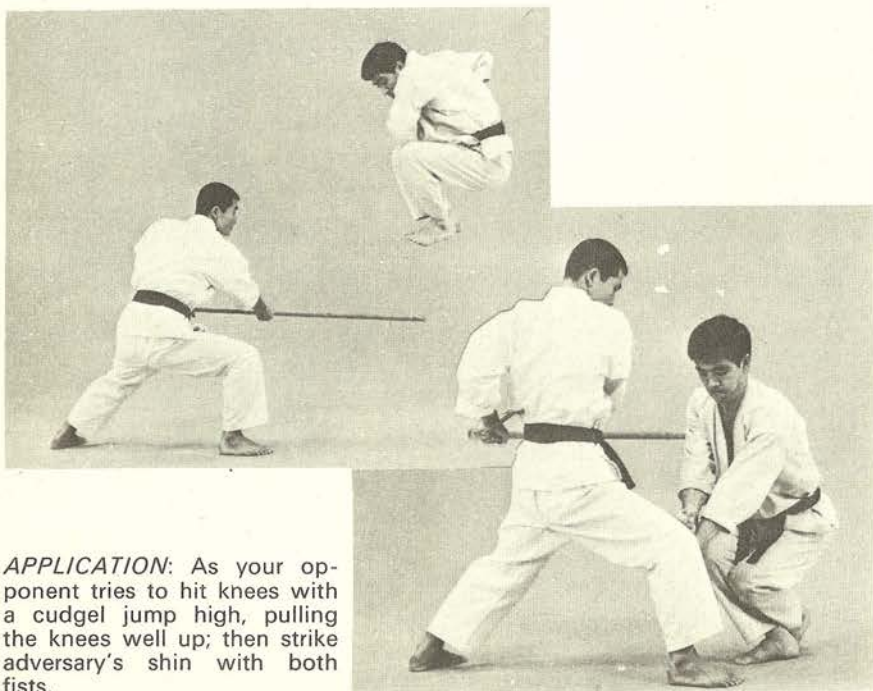


Top and side view  
of Stance 12, Tech-  
nique 19.

Bend both knees deeply.







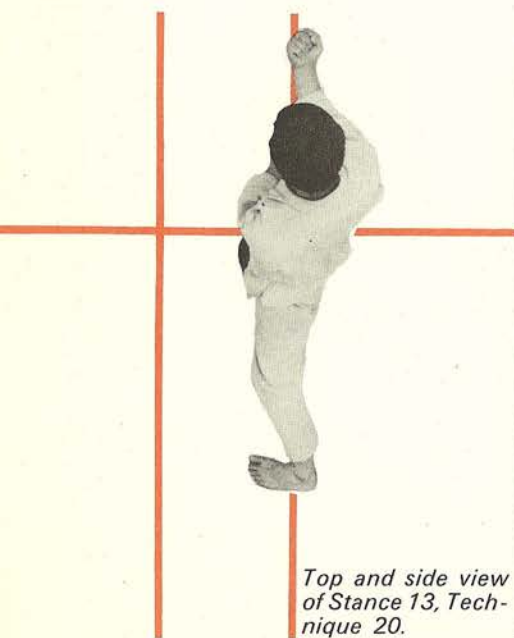
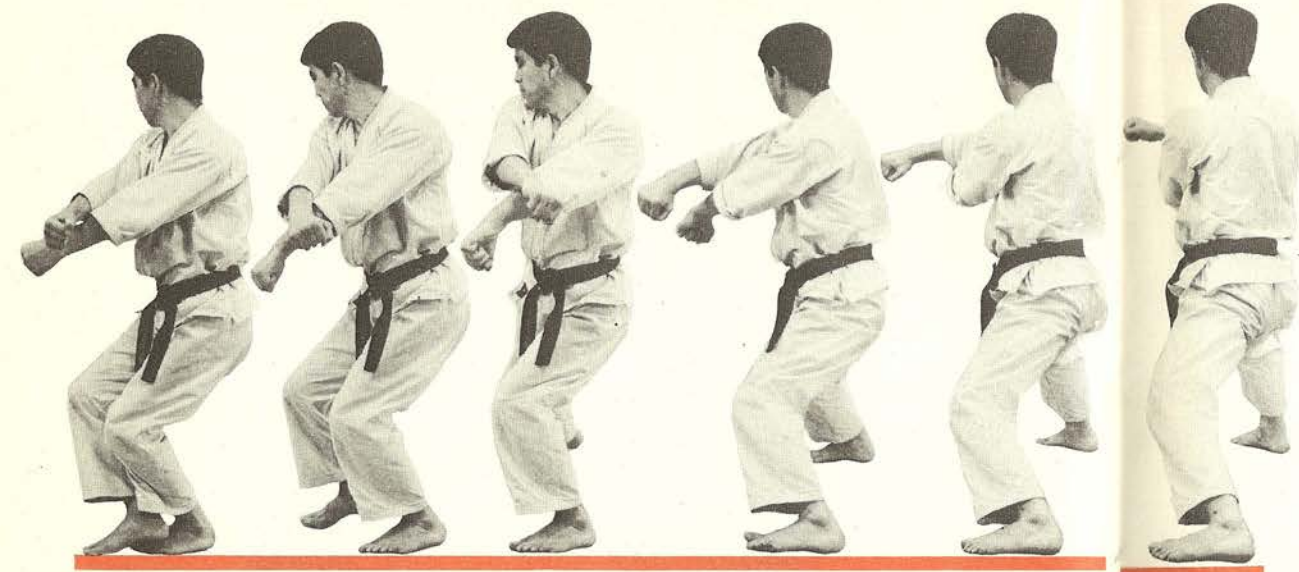
**APPLICATION:** As your opponent tries to hit knees with a cudgel jump high, pulling the knees well up; then strike adversary's shin with both fists.



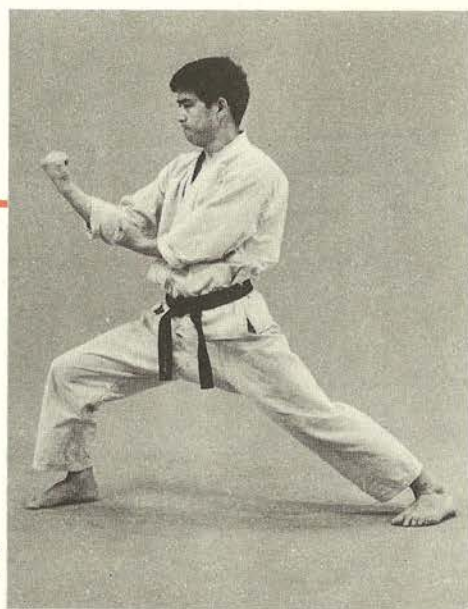
*Turning point for next movement*

Turning face to right, straighten left knee, slide right foot one step toward B and push hips forward (see next page).





Top and side view  
of Stance 13, Tech-  
nique 20.

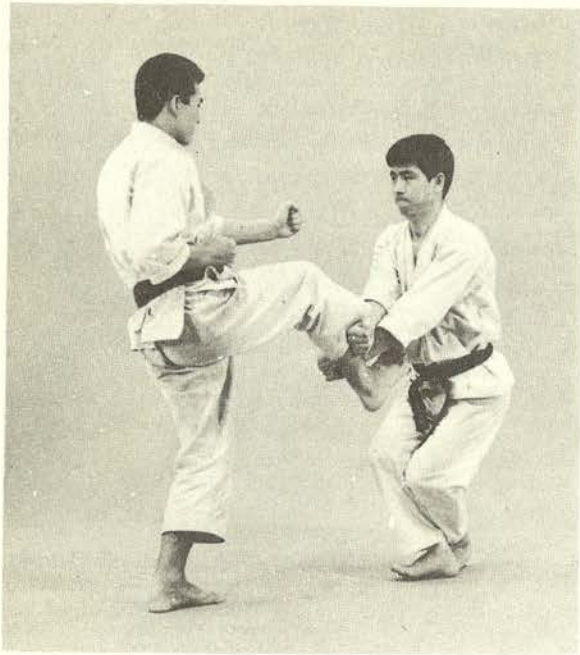


# **13** *Migi zenkutsu-dachi* Right forward stance

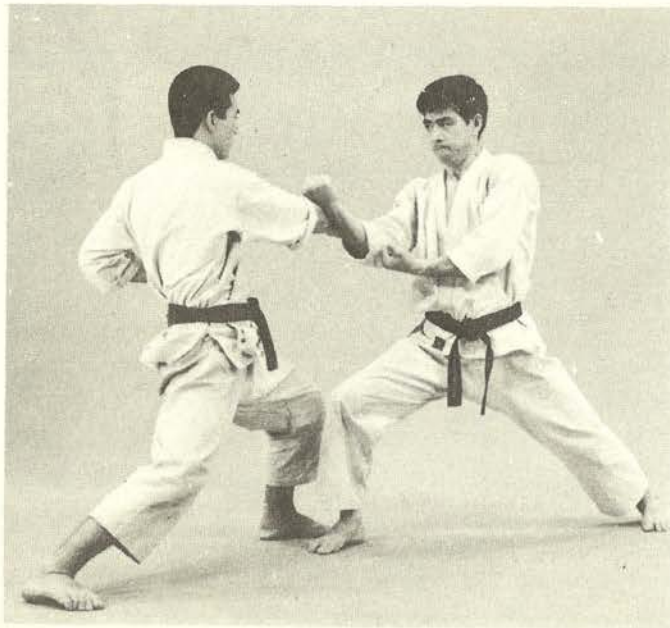
## **20** *Migi chūdan 'morote-uke'* Right augmented forearm block







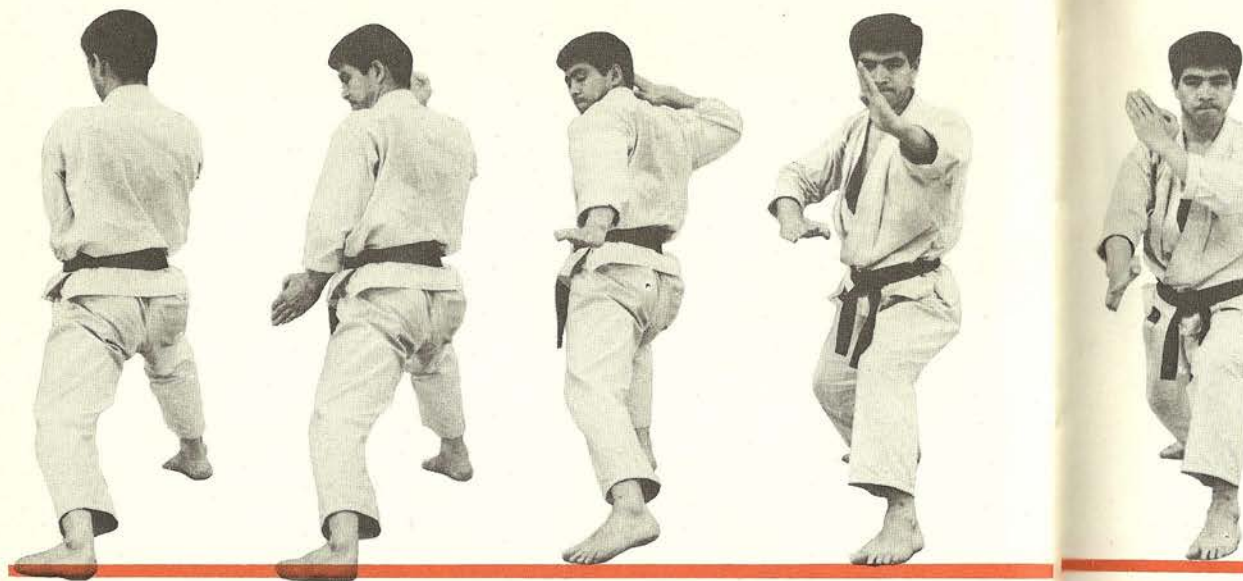
**APPLICATION:** An alternative application of Technique 19 is two fist lower X-block (left) after which retaliation can be made with a kick. Below: Block adversary's punch with augmented forearm block (Technique 20).



*Turning point for next movement*

Without moving the feet sway body back in the direction of A.





**21a** *Migi shutō gedan 'uchi-komi'*  
Lower right knife-hand blow  
*Hidari shō migi kata ue 'nagashi uke'*  
Left hand right shoulder block



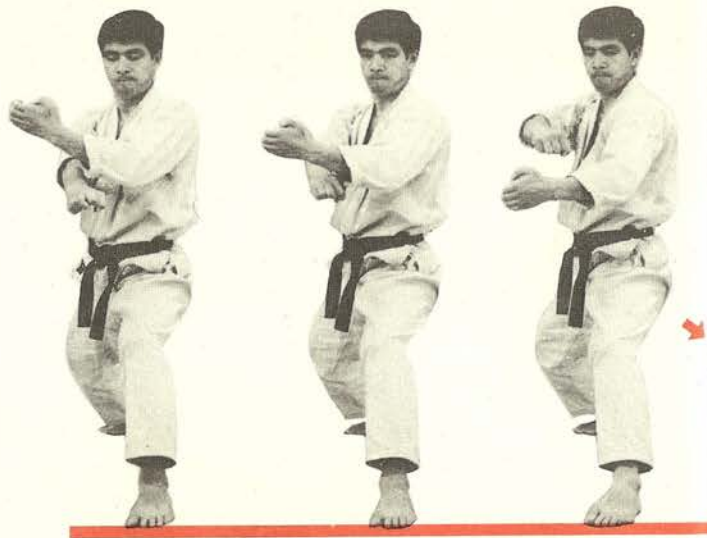
Top and side  
view of Tech-  
nique 21a.



Turn hips to the left and bring weight forward bending left knee; at the same time strike with your right hand down from your right shoulder and bring left hand from in front of left hip to right shoulder.





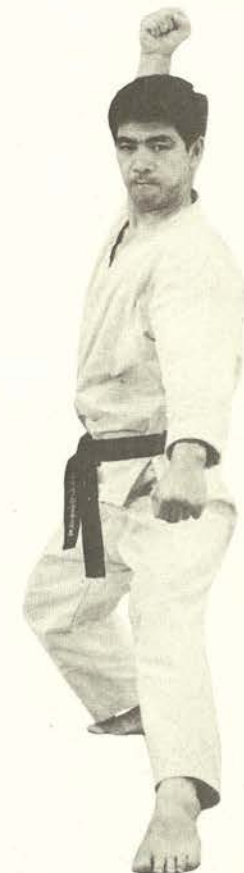


## 14 *Migi kōkutsu-dachi* Right forward stance

**21<sup>b</sup>** *Migi ken migi sokumen jōdan 'uchi-uke'*  
Right fist right side inside block  
*Hidari ken migi sokumen 'gedan-uke'*  
Left fist right side lower block



Techniques 21a and 21b should be performed quickly and smoothly.

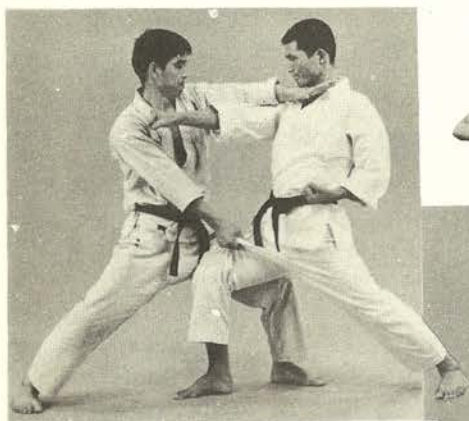


Immediately following Technique 21 shift body weight quickly to right leg; at the same time close fists, raise right fist from left knee and bring down left fist from right shoulder.



Top and side view  
of Stance 14, Tech-  
nique 21b.

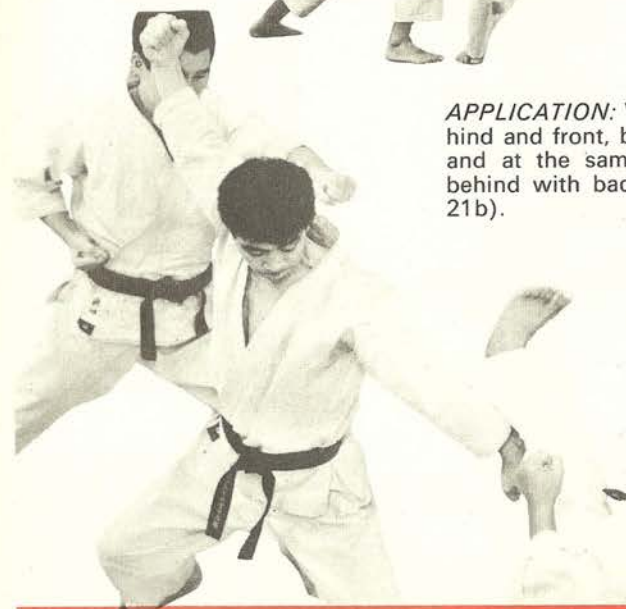




**APPLICATION:** Block adversary's punch above the shoulder with left palm and strike opponent's groin with right knife hand; grab opponent's thigh, draw him in, place left hand to his throat and punch him down (Technique 21a).



**APPLICATION:** When attacked from behind and front, block kick from the front and at the same time strike opponent behind with back fist strike (Technique 21b).

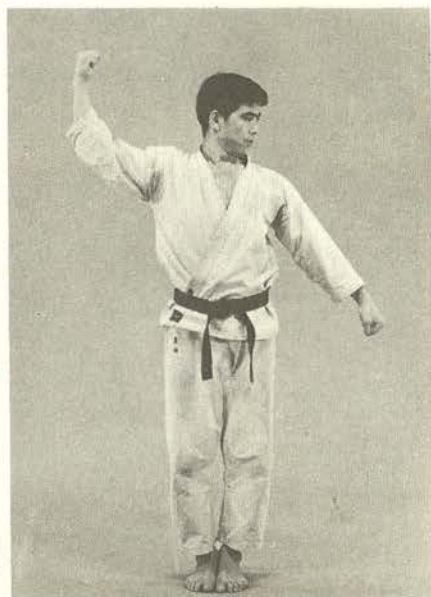




Move left foot slowly toward right foot.



Top and side view of Stance 15, Technique 22.



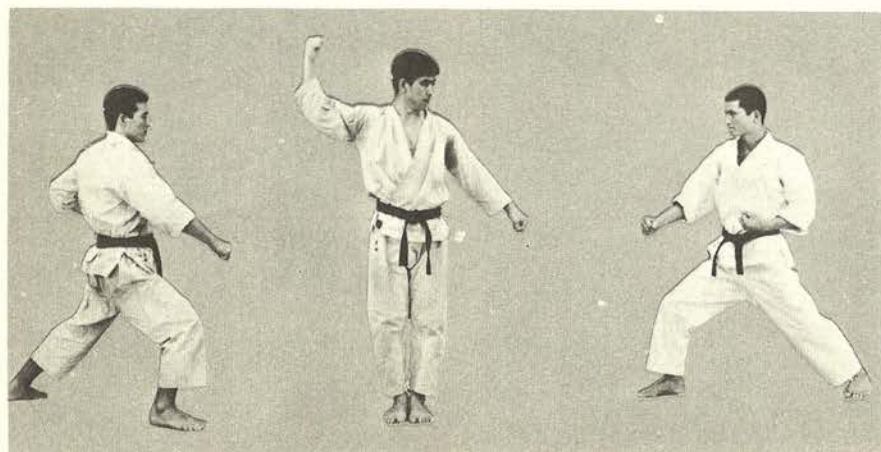
# 15 *Heisoku-dachi* Closed feet stance

## 22 As previous technique





**APPLICATION:** This stance is held in front of opponent in a menacing manner.



*Turning point for next movement*

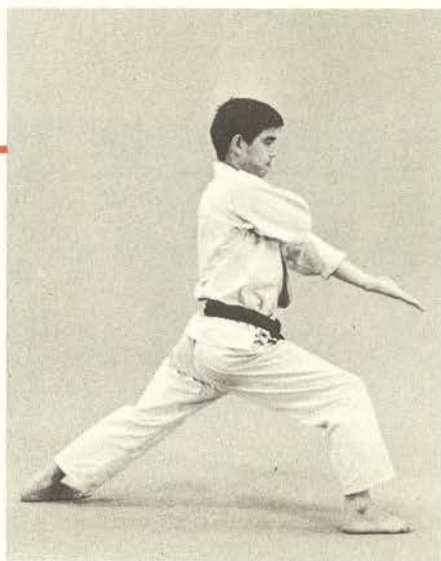
Turn to the left using left leg as pivot and slide right foot in the direction of A; at the same time strike down with left hand toward right knee, and move right hand down toward right hip and up toward left shoulder. Bend right knee (see next page).







Top and side  
view of Tech-  
nique 23a.



**23a** *Hidari shutō gedan 'uchi-komi'*  
Left knife-hand lower strike  
*Migishō hidari kata ue 'nagashi-uke'*  
Right hand left shoulder sweeping block





## 16 *Hidari kōkutsu dachi* Left back stance

**23b** *Hidari ken hidari jōdan 'uchi-uke'*  
Left fist left side inside upper block  
*Migi ken migi sokumen 'gedan-uke'*  
Right fist right side lower block



Techniques 23a and 23b should be performed smoothly. Immediately transfer weight to left leg; at the same time clench fists and bring the left fist up behind head and right fist down in front of thighs.

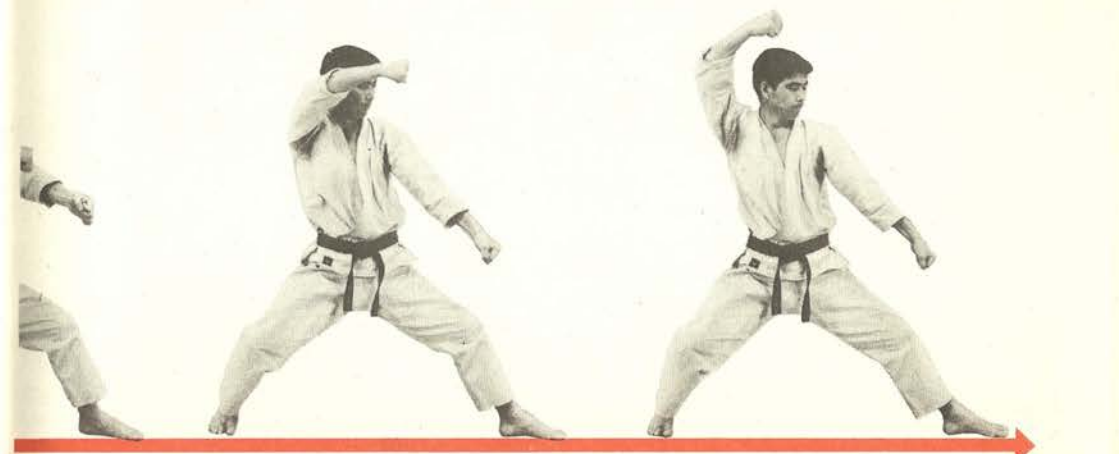
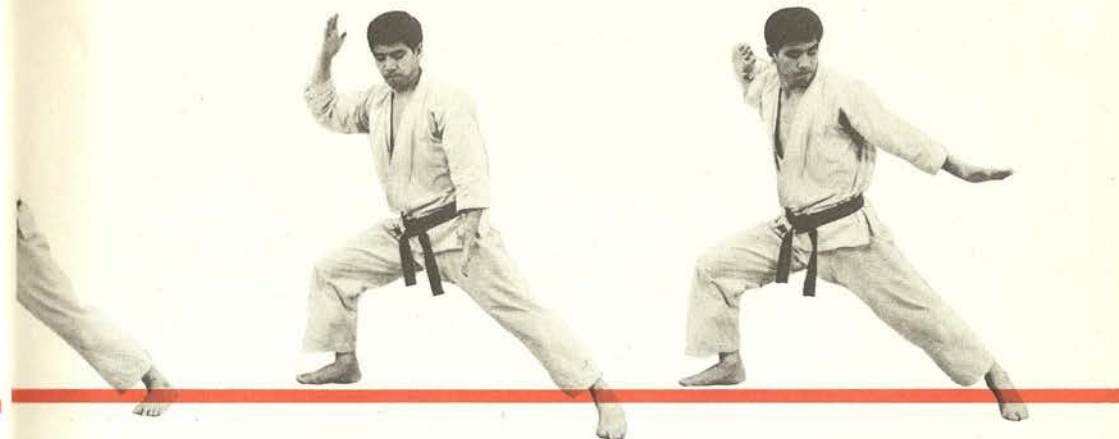


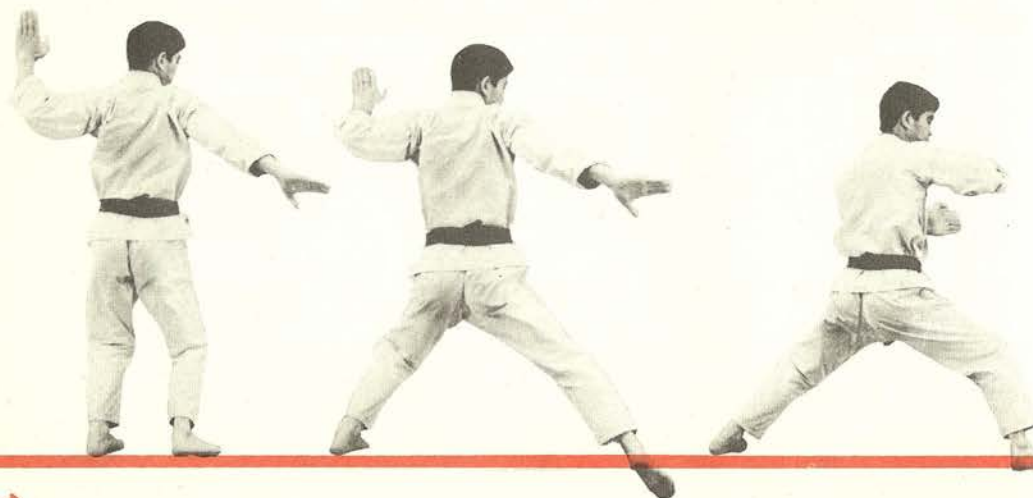
*Top and side view  
of Stance 16, Tech-  
nique 23b.*



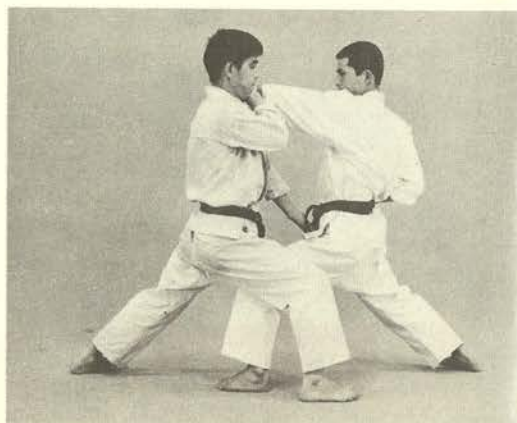
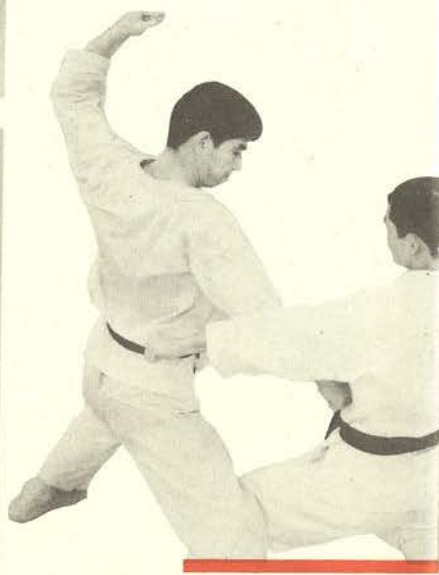
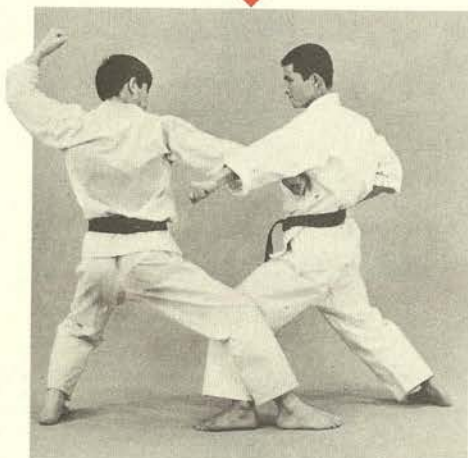


Details of Techniques 20-21

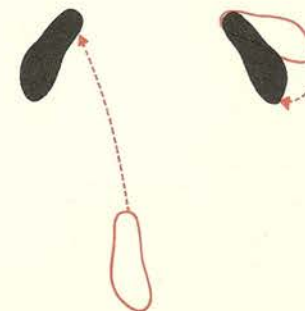
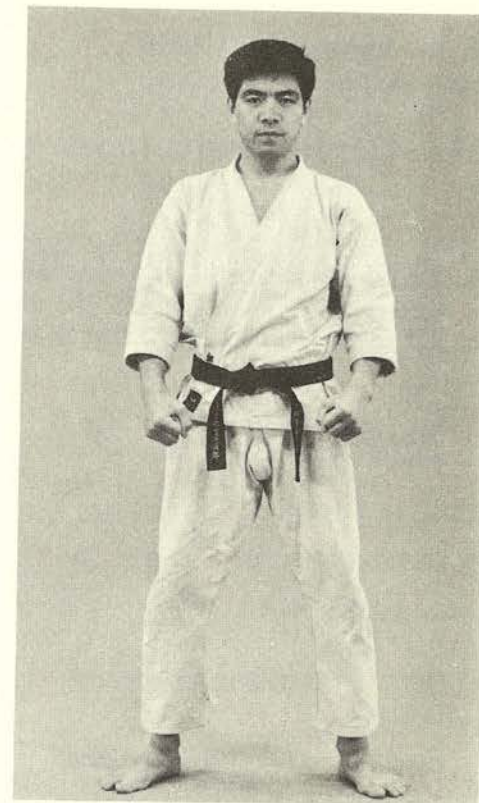








## NATURAL POSITION



## Glossary of Japanese Karate Terms

*The pronunciation of Japanese words is very simple: the vowels are like those in Italian and the consonants like those in English (g is always hard). There are no silent letters (e.g., keage = ke-a-ge).*

*Age-zuki:* Rising punch.  
*Ashi:* Leg or foot.  
*Barai:* Sweep.  
*Chūdan:* Middle.  
*Dachi:* Stance.  
*Dan:* Grade.  
*Dōjō:* Gymnasium or practice hall.  
*Embusen:* (Kata) performance line.  
*Enpi:* Elbow.  
*Enpi-uchi:* Elbow strike.  
*Gedan:* Lower area of the body.  
*Gyaku-zuki:* Reverse punch.  
*Hachiji-dachi:* Open-leg stance.  
*Haiwan:* Back-arm.  
*Heisoku-dachi:* Closed-feet stance.  
*Hidari:* Left.  
*Jōdan:* Face area.

*Jūji-uke:* X-block.  
*Kake-uke:* Hooking block.  
*Kamae:* Posture.  
*Karateka:* User of karate.  
*Kata ue:* Above shoulder.  
*Keage:* Snap kick.  
*Ken:* Fist.  
*Keri:* Kicking.  
*Ki-ai:* Loud, deep cry from bottom of stomach.  
*Kiba-dachi:* Straddle stance.  
*Kōkutsu-dachi:* Back stance.  
*Koshi:* Hips.  
*Kyū:* Class.  
*Migi:* Right.  
*Mikazuki-geri:* Crescent kick.  
*Mizunagare:* Water-flow.  
*Morote:* Both hands.  
*Musubi-dachi:* Informal stance, feet turned out.  
*Nagashi-uke:* Sweeping block.  
*Oi-zuki:* Lunge punch.

*Osae-uke:* Pressing block.  
*Re-no-ji-dachi:* L-stance.  
*Ryōken:* Two fists.

*Shizen tai:* Natural posture.

*Tanden:* Area of the navel.

*Te:* Hand.

*Tsuki:* Punch.

*Uchi:* Striking.

*Uchi-uke:* Block from inside outward.

*Uchi-komi:* Deep strike.

*Uke:* Blocking.

*Uraken:* Back fist.

*Ushiro:* Back, rear.

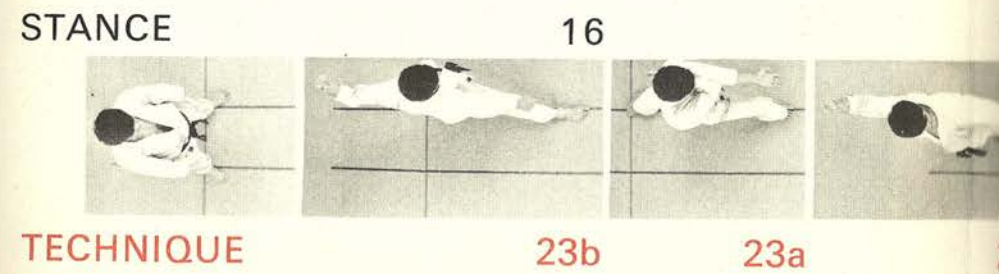
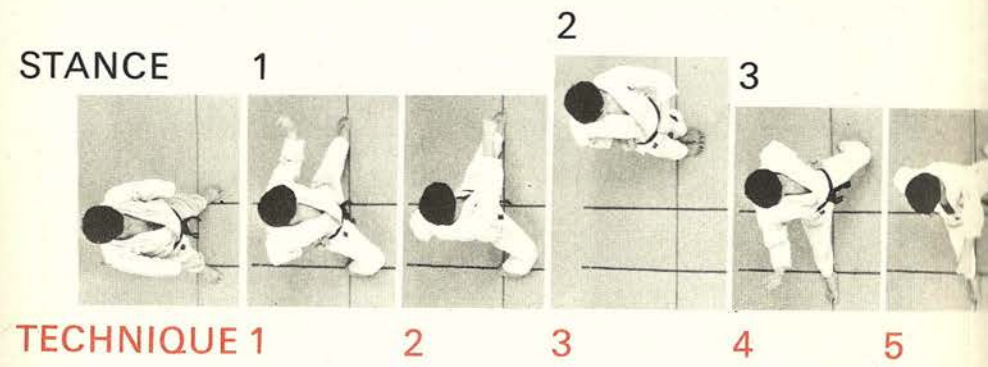
*Zanshin:* Completion of the technique in which awareness of opponent and surroundings are maintained.

*Zenkutsu-dachi:* Forward stance.

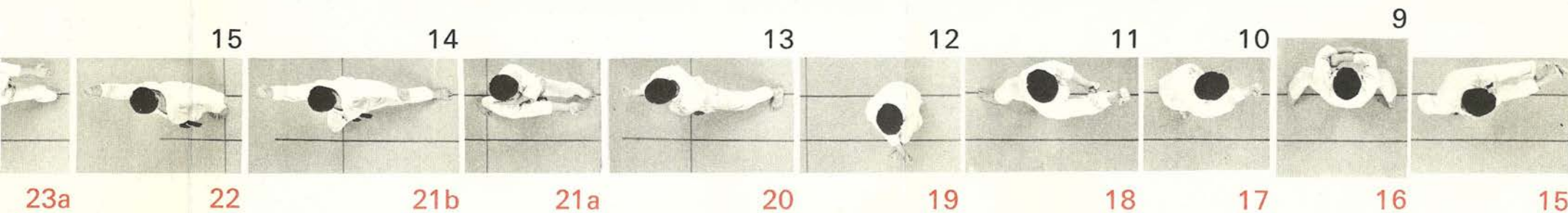
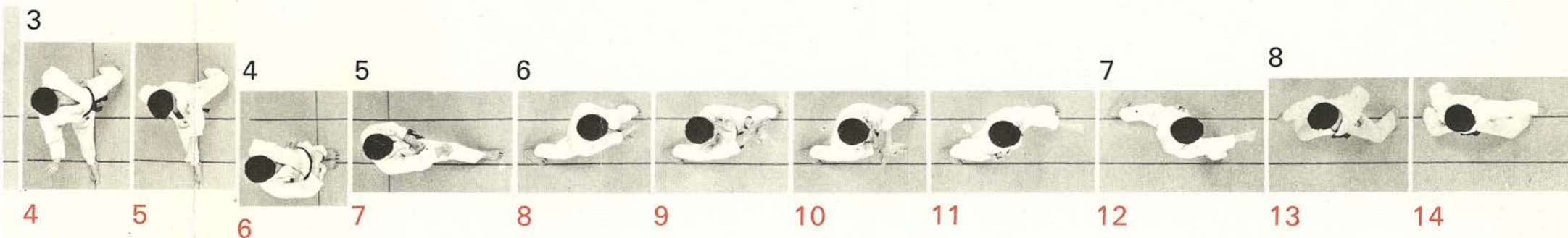
*Zenwan:* Forearm.

*Zuki:* Punch.





# *Top View of Kata Heian 5*





THE DEMONSTRATOR: Hirokazu Kanazawa has been an instructor for the Japan Karate Association since 1958 and is now chief instructor for the association in Europe. Born in Miyako, Iwate Prefecture, he graduated from Tokyo's Takushoku University. He holds a sixth *dan* black belt and is noted for the speed and style of his technique.

**Other Books in This Series:**

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*KARATE KATA: HEIAN 4*

**Also by Masatoshi Nakayama:**

*DYNAMIC KARATE*

*Jacket design by M. Kuwata showing author Nakayama executing kata movements.*

Printed in Japan